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SEASON 1895-96.

PROGRAMME

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Friday Afternoon, October 18,
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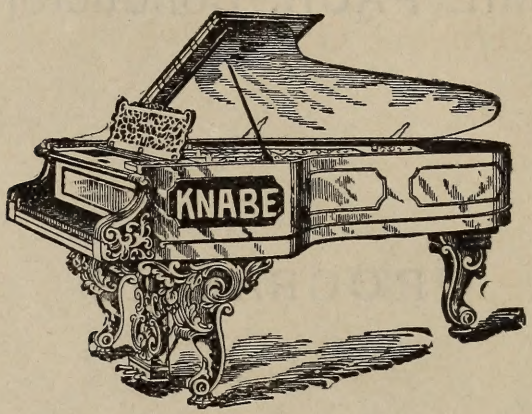
Saturday Evening, October 19,
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Friday Afternoon, October 18, at 2.30 o'clock.

Saturday Evening, October 19, at 8.00 o'clock.

PROGRAMME.

Johannes Brahms – – – Symphony No. 1, in C minor, Op. 68

I.	Un poco sostenuto (C minor) - - - -	6-8
	Allegro (C minor) - - - - - -	6-8
II.	Andante sostenuto (E major) - - - -	3-4
III.	Un poco allegretto e grazioso (A-flat major) -	2-4
	L'istesso tempo (B major) - - - -	6-8
IV.	Adagio (C minor) - - - - - -	4-4
	Più andante (C major) - - - - -	4-4
	Allegro non troppo, ma con brio (C major) -	4-4

Wolfgang Amadeus Mozart Andante with Variations, in D minor, from Divertimento No. 17 (Koechel, No. 334)
(First Time.)

Ludwig van Beethoven Overture to "Leonore," No. 3, in C major, Op. 72

Antonín Dvořák – – Scherzo capriccioso in D-flat major, Op. 66

Scherzo:	Allegro con fuoco (D-flat major) - -	3-4
Trio:	Poco tranquillo (D major) - - - -	3-4

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This symphony was first publicly given at Carlsruhe on November 4, 1876, after the composer had worked at it, off and on, for about ten years, It was, in a manner, the keystone of Brahms's universal reputation. Before the appearance of this symphony, Brahms had, to be sure, a pretty strong party of warm admirers,— a rather select party, if the truth be told,— but had won little recognition from the musical world at large. But after this symphony he may truly be said to have waked up to find himself famous. Few compositions have made so immediate a noise in the world; for a while it was dubbed the "Tenth Symphony," in allusion to Beethoven's nine,— an allusion to which the similarity of parts of one of the themes in the last movement to the "Joy-theme" in Beethoven's ninth symphony gave some coloring of propriety.

The work is laid out on the grandest scale, and is throughout eminently characteristic of Brahms in what may be called his middle manner.

The first movement opens with a slow introduction, *Un poco sostenuto* in C minor (6-8 time), beginning with an imposing passage in 4-part polyphonic writing of strenuously chromatic character over a tonic organ-point. The distribution of the four parts of the harmony among the various instruments of the orchestra is peculiar, and contributes much to the powerful volume of tone which makes this passage so uniquely impressive. The soprano part is given to the first and second violins and 'celli, playing in double octaves; the alto and tenor parts, to the flutes, oboes, clarinets, bassoons, third and fourth horns, and violas *divise;* while the pedal-bass is given to the double-bassoon, first and second horns, kettle-drums, and double-basses. This introductory passage in chromatic polyphony ends on the full chord of the dominant. Then come mysterious, groping phrases, — weird syncopated skips of a diminished 7th in the wood-wind and strings *pizzicati* in octaves, strange enharmonic modulations in full harmony,— rising gradually from *piano* to *forte*, and leading, by a descending passage in

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the flute, bassoon, and 'celli, to the announcement of a new theme by the violins, violas, and 'celli in octaves over a dominant organ-point in the horns and kettle-drums. This theme, which is formed of waving arpeggio figures on the notes G and E-flat, has the peculiarity that the ear can accept it as being either in C minor or in E-flat major, according to circumstances. It, as well as the preceding diminished-7th skips and enharmonic modulations, has a marked thematic importance in the main body of the movement which is soon to follow. Its brief announcement is followed by a return of the introductory chromatic polyphony, *fortissimo* in the dominant; after which some more groping phrases in the oboe, flute, and 'celli lead over to the main body of the movement. This whole introduction, which is only thirty-seven measures long, is of an exceedingly grand, mysterious, almost unearthly character.

The main body of the movement, *Allegro* in C minor (6-8 time), is an astounding example of stoutness of musical construction. It begins *fortissimo* with four introductory measures, first in the wood-wind and horns, then in the strings and wind, which have not inaptly been characterized as a sort of "musical snarl," so suddenly harsh and startling is their effect; they are immediately followed by the chromatic first theme, in the strings and wind. The formation of this theme is singularly interesting: the melody of its first member is a development of the arpeggio-theme already heard in the introduction, while the bass is plainly taken from figures in the chromatic polyphonic passage heard at the beginning; the second member is a combination of the weird diminished-7th skips and enharmonic modulations of the introduction. This fierce theme, after its first announcement, is further developed for a while in polyphonic writing, thus forming a first subsidiary passage which ends at last on the dominant of the relative E-flat major. Then follows the second theme in the oboe and other wind instruments: phrases of rather vague melodic outline which have a good deal of the character of transitional passage-work. Indeed, it may be said that all

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the themes in the movement have a certain vagueness of melodic and rhythmic character which gives them the aspect of mere phrases for contrapuntal treatment rather than that of definite themes, properly so called. In fact, in the younger days of this symphony, when it was still a little-comprehended work, this first movement was sometimes half-jokingly referred to as "the great movement without a theme." But to return to the second theme: it soon seems to evanesce, as it were, into a calling and answering to and fro of various wind instruments on a simple melodic figure, gradually dying away to *pianissimo*, when all of a sudden the conclusion-theme sets in in B-flat minor with one of the most striking effects in all orchestral music. It enters wholly unexpectedly with a grim little triplet figure in the violas on the dread chord of the dominant 7th and minor 9th, which figure is immediately taken up in close imitations by the other strings and worked out in double counterpoint against a counter-theme, which is none other than an inversion of the first theme of the movement. This ends the first part, which is regularly repeated.

The free fantasia, or working-out, is long and exceedingly elaborate. There is not a measure in it that is not based upon some figure from the themes in the first part of the movement, although some of these figures undergo at times a quite new process of development. For instance, a simple figure from the second theme is at one point slightly altered rhythmically, and developed into a grand episode in plain harmony (what, in old times, would have been called *faux-bourdon*) where the opposing masses of wind and strings answer each other antiphonally with the most sublime effect; especially striking is the enormously powerful effect Brahms here draws from one of the favorite devices of old modal harmony: the cross-relation between the contiguous chords of C major and B-flat major (the old "*Fa fictum*," in fact). Unlike the free fantasias in many of Beethoven's first movements, this one does not end with a "moment of exhaustion," but with a long-worked-up climax of ever-increasing fury.

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The third part of the movement is regular, and ends with a short coda, closing with some measures in the *poco sostenuto* tempo of the introduction, but bearing only a half-suggested thematic relation to the same.

This whole wonderful movement is a hardly paralleled example of the most passionate "storm and stress" expression, united with an essentially contrapuntal style of treatment of thematic material.

The second movement, *Andante sostenuto* in E major (3-4 time), approaches in form that of the Romanza. It begins with the development of a profoundly thoughtful theme, full of melodic beauty; the frequent flatting of the third and sixth degrees of the scale gives it a certain tinge of tragic pathos which, to those fond of quasi-romantic interpretations of music, might suggest that the strenuous fury of the first movement has left a mark on the composer's soul, not yet wholly effaced. In this sense, it may be said that the first and second movements of this symphony stand in much the same psychic relation to each other as the first movement and the *Adagio molto e cantabile* of Beethoven's ninth symphony, or the first movement and the *Scène aux champs* of Berlioz's *Symphonie fantastique.* The second member of this principal theme of Brahms's *Adagio* (melody in the oboe, harmony in the other wind and violas) is in a more sunny vein; but the darker cadence of the first member returns, and brings back the cloud of melancholy. The second, or middle, part of the movement might be called a "free fantasia," if in a different sense from the technical one. It is, as the Germans have it, "*frei phantasierend*" in style from first to last: a sort of rambling free improvisation on phrases that have little, if any, thematic connection with what has gone before, or with each other. These phrases are so vague in melodic outline and rhythmic quality that they cannot strictly be called themes, and their treatment is so rambling and apparently disconnected that all definiteness of musical form seems effaced. Yet, strange to say, there is really a fine inner coherency of meaning in this unusually constructed middle part; just how it all hangs together were hard to say; but somehow it does hang together and show itself full of beauty and depth of sentiment. At last, the principal theme returns in the tonic E major, at first in the wind instruments, accompanied by the strings, and is developed much as before, but with fuller and richer instrumentation. The sunny melody of the second member is now sung by

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the oboe, horn, and a solo violin in double octaves; a longish coda brings the movement to a close.

The third movement, *Un poco Allegretto e grazioso* in A-flat major (2-4 time), stands in the place of the traditional Scherzo,— with which it has something in common in point of form, though little, if anything, in character. It is a quiet, sunny movement of a somewhat pastoral character. The first part (corresponding to the Scherzo) is based upon two contrasted themes, the first of which (given out by the clarinet and other wind instruments over a *pizzicato* bass in the 'celli) has been said to resemble the Prayer in Hérold's *Zampa;* but the resemblance is evanescent. These two themes keep alternating with each other, the treatment growing more and more elaborate as the movement goes on. The second part of the movement (corresponding to the Trio) brings in a new theme (in B major) in 6-8 time, of a livelier, but still rather pastoral, character. The connection between the two, apparently unrelated, keys is effected through the E-flat (dominant of A-flat major) and its enharmonic D-sharp (third degree of B major). The third part of the movement (return of the Scherzo) corresponds closely enough to the first, save that it is somewhat shorter, and that the 6-8 rhythm of the middle part keeps returning ever and anon in a peculiarly piquant way. The movement, like the two preceding ones, ends *piano.*

The fourth, and last, movement is a worthy pendant to the largely planned-out and elaborately developed first movement. It opens with a long slow introduction, *Adagio* in C minor (4-4 time), which, like that to the first movement, shows us several of the themes of the coming *Allegro,* as it were, in embryo. The violins and horn give out the first measures of a stately theme over a dominant organ-point in the violas and basses, and against chromatic harmony in the wood-wind. Then follows a short *crescendo e stringendo* climax in all the strings *pizzicati* (also found to be of thematic importance later on). Both the opening phrase and the *pizzicato* are then repeated, leading to some energetic free passage-work on a phrase in the wood-wind (accompanied by rushing passages in the strings) which recalls rather vividly a prominent phrase in the Dutchman's first aria in Wagner's *Fliegende Holländer;* this phrase also returns as one of the themes of the main body of the movement. A diminishing roll of the kettle-drums leads to a quieter episode, *Più Andante* in C major (4-4 time), of incom-

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parable poetic beauty. Against solemn *pianissimo* harmonies in the trombones, light, waving, cloud-like *tremolos* in the strings *con sordini*, and hushed rolls of the kettle-drums, the first horn gives out a strange, almost unearthly, melody in *forte*. This melody is answered by the flute, *forte sempre e passionato;* the effect here of the flute's striking in *forte* with its high E-natural, two octaves higher than anything else in the orchestra, is indescribably dramatic, and unlike anything else I know of in all music. Then follow four measures of solemn, choral-like harmony in the trombones, bassoons, and double-bassoon; after which the horns and then the flute take up their wondrous melody again, the second horn now coming in in imitation of the first, against the cloudy string *tremolos* and trombone-harmonies, and the introduction ends softly on the chord of the dominant.

Every one is at liberty to put what extra-musical interpretation he pleases upon orchestral music. To me this wonderful horn and flute episode has always brought a vivid suggestion of the notes and distant echoes of the Alpine horn amid the cloud-capped snow-peaks of the Bernese Oberland. The whole scene is suggested — not servilely and prosaically *copied* — by the music; you see and hear it all: the ringing horn-tones, the repeated echoes, the bright sunlight and shifting cloud-shadows on the mountains! Nothing in all Wagner, greatest of musical landscapists, is more entrancingly and poetically picturesque.

The main body of the movement, *Allegro non troppo, ma con brio* in C major (4-4 time), begins heroically with a magnificent theme of sturdy folk-song character, sung in harmony by the violins and violas over a *pizzicato* bass, the horns and bassoons adding richness to the coloring. This is the melody which has so often been compared to the "Joy-theme" in Beethoven's ninth symphony; indeed, the first two measures of the second period are identical in both themes. But the resemblance between the two, though striking enough, is more ideal than actual; they are really not so much alike as they seem at first. After being thus given out by the strings, the theme is repeated in harmony by the wood-wind and horns over a *pizzicato* accompaniment in the strings; at last the whole orchestra (without trombones) takes it up *fortissimo*, and you think it is to be repeated again; but it almost immediately turns into a brilliant subsidiary period, in which some extremely energetic imitative contrapuntal passage-work leads to a return of what I will call the "Alpine" theme in the flute and horn.

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This is followed by a graceful, undulating second theme, still in C major, in the strings and wind, leading to a second subsidiary in the oboe, in which the characteristically Brahmsish change from the 4-4 rhythm to triplets is noticeable. A short and brilliant *crescendo* passage in the strings leads to the entrance of the third theme, which I will here call the "Flying Dutchman" theme (*vide* introduction); this is developed at considerable length in contrapuntal passage-work, and closes the first part of the movement. The joyous folk-song theme now returns once more in the strings and wind, and, after being once played through, is briefly worked out in connection with the *pizzicato* passage from the slow introduction. But this working-out is not extended enough to seem more than the usual re-elaboration of a first theme at the beginning of the third part of a symphonic movement; one is tempted to think that here is an example of the condensed sonata-form, without free fantasia, and that the third part has already begun; especially as the full orchestra soon dashes in *fortissimo* upon the folk-song theme and its ensuing subsidiary, quite as it did in the first part. But now we suddenly come upon a long and elaborate contrapuntal free fantasia of the most energetic character, ending at last with a return of the "Alpine" theme in the horn, flute, and violins. After this the graceful second theme enters and the development continues almost exactly as in the first part of the movement, the third theme and its subsidiary coming quite as they did before, and leading to a short transitional passage which makes you expect another return of the folk-song theme. But now the coda begins, with close imitations on the first phrase of this theme between the wood-wind in octaves and the basses, against rising arpeggio figures in the violins, soon leading to a furious *Più Allegro* (2-2 time) in which the full orchestra soon rings out in *fortissimo* with the grand choral-like harmonies heard in the introduction. Some strenuous, well-nigh frantic, imitations on the initial figure of the "Flying Dutchman" theme then lead to a wildly jubilant closing climax, to which, however, some angrily distorted, syncopated allusions to the folk-song theme impart a momentary character of grim sternness.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to which are added 3 trombones in the last movement. The score bears no dedication.

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The theme is simply exposed, the melody being in the first violins. It is of the regulation sixteen measures' length, each half being repeated.

VARIATION I. Running triplet figures in sixteenth-notes in the first violins, over plain harmony in the other strings, which only occasionally imitate the figuration.

VAR. II. More elaborate figuration in the first violins, at times imitated in the other parts, and running in rapid thirty-second-notes in the second period.

VAR. III. Begins with close imitations between the first violins and basses, with a free accompanying part in the other instruments.

VAR. IV. & V. Free polyphonic variations, the former in D major, the latter in D minor.

VAR. VI. Rapid running passages in thirty-second-notes in the first violins, against counterpoint in the other parts *pizzicati*. This variation ends with a free coda.

ENTR'ACTE.

FORM IN MUSIC.

Richard Wagner once wrote: "Ah! if there were no form, there would surely be no works of art; but also quite surely no art critics; and the latter see this so plainly that they clamor for form in the anguish of their souls, while the inconsiderate artist — who, as has been said, would not after all exist if form were not there, too — does not trouble himself in the least about it in his creative work."

This point of view of Wagner's, or something very like it, has become fashionable of late years. Leaving aside the implied slur upon art critics and art criticism in general,— which has unquestionably been so often deserved that those of the guild whom the cap does not fit need not get into

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a temper over it,— one can not but recognize that part of Wagner's idea finds a more or less sonorous echo in the breast of many a music-lover to-day, and that the disposition to look upon musical form *per se* as something rather pedantic and out-of-date is growing more and more general. Such phrases as "Mendelssohn's pedantic form," or "That fetich, the sonata form," may be heard cropping up often enough in conversation among musicians of the younger generation nowadays. And it is not only this or that particular traditional musical form — the Fugue, the Sonata, the Rondo, or what not — that has come to be spoken of slightingly, but, either directly or by implication, all self-consistent musical form, the very plastic principle in musical construction itself.

This is but one phase of the prevailing modern tendency to look upon Music as largely a representative art, instead of as chiefly a presentative one. And this point of view is, after all, not unnatural; this strong feeling for the representative power of Music has swept over the musical world, as in great tidal waves, more than once in the history of the art; and has generally brought with it a corresponding contempt for the art's more plastic and purely presentative side. Music is so suggestive, so stimulative to the imagination; its emotional quality and force and variety of movement seem so exactly to fit the pictures we see in our mind's eye, in spite of ourselves, while hearing it, that it is indeed hard for us at times to persuade ourselves that these pictures are but the outcome of our own stimulated imagination, and have not been actually projected upon our mental retina by the music itself. We are so bound up in the visible and tangible world in which we live, our ordinary emotions are so inextricably interwoven with the definite occurrences and visual surroundings, with the hopes, fears, and aspirations of our daily life, that, whenever we find ourselves face to face with anything so saturated with emotion as Music, we cannot well help trying to express its emotion over again to ourselves in terms of our visible, tangible, or emotional environment. Music is full of the Unknown, of the Unknowable; and, in face of this Unknown, we, like Adam in the Garden of Eden, find ourselves irresistibly impelled to give its various manifestations a name, that, as the common phrase is, they may "mean something" to us. This sort of quasi-poetic exegesis of Music, this process of translating its mysterious language into our own more familiar dialect, is so instinctive and involuntary, and withal so fascinating, that

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we may easily be pardoned for fancying at times that the chief mission of the art is to furnish us material for such entrancing mental and emotional exercise.

With the exercise itself no sane man can find fault: it is both natural and wholesome, it vastly enchances the spiritual and poetic value music has for us. Still it is a desideratum that we should be perfectly aware of just what this mental process is, and what it really amounts to. We should remember that, in so far as the process is a poetic one, we ourselves are the poets; the music we are hearing does not create the magical phantasmagoria that passes before our mind's eye, but, as it were, merely furnishes us with the poetic afflatus which enables us to create it for ourselves. Especially should we bear in mind that the ony real connection between the music itself and the mental pictures it calls up in us (more strictly speaking, the mental pictures it impels us to call up in ourselves) is our own imagination. Leave this factor out, and all connection ceases at once. The exegetic process is conducted by ourselves for ourselves; it has no value, nay, its results do not even exist, for any one else. That entrancing phantasmagoria of picture and incident which we see rising from the billowing sea of Music is in reality nothing more than an enchanting *fata morgana*, visible at no other angle than that of our own eye. The true gist of Music it can never be; it can never truly translate what is real and essential in its expression. It is but something we have unconsciously imputed to Music, not anything that really exists in Music itself.

It is somewhat curious that Wagner and Eduard Hanslick — generally, and not unjustly, considered as occupying the opposite poles of musical thought — virtually agree entirely on one point. This is that Music, save in an extremely limited field, can never be, strictly speaking, a representative art. And yet Wagner has on some occasions — even in his theoretical and controversial writings — strayed rather illogically from this primary negative thesis. For instance, after speaking of all the current cyclical forms of composition as having sprung from the March and the Dance, he goes on to say: "Accordingly we agree on this point, and admit that divine Music must have a connecting and — as we have seen — a determining motive to make its coming into being possible. And now I ask whether the March or Dance, with all that makes this action appeal directly to our perception, is a more worthy form-giving principle than, for

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instance, the presentation of the characteristic main outlines of the deeds and sorrows of an Orpheus, a Prometheus, etc. I ask further: if Music is so dominated by Form, as I have shown it to be, whether it is not nobler and freer in her to take this form from the presentation of the Orpheus or Prometheus principle than from the Dance principle?"

To this I can not but reply that it is not only not nobler nor freer for Music to do this, but it is absolutely impossible! With the March and Dance — that is, with the familiar acts of marching and dancing — Music has one essential element in common: *rhythmic movement.* And this element contains in itself a form-giving principle for both. But with "the deeds and sorrows of an Orpheus, a Prometheus, etc.," Music has only Emotion in common; not this or that specific emotion, but merely Emotion in general, Emotion *schlechtweg;* and Emotion *per se* contains no form-giving principle whatever. What *form* Music may be able to receive from the "Orpheus or Prometheus principle" will not and can not be a really *musical form.* You can paste cloth closely (with due stretching and clipping) over the surface of a statue of Prometheus; and the cloth may then be said to receive its form from the statue. But it will not be what can strictly be called a *cloth-form;* it will be a human form, to which the cloth has been violently forced to conform. Drape a statue of Prometheus loosely in cloth, and you will get a "cloth-form"; the cloth will fall in folds, quite freely, as it is the nature of cloth to do; its "form" will to a certain extent be conditioned by that of the statue: but, in so far as it does hang in natural folds, it veils the form of the statue and asserts the form that springs from and is compatible with its own nature, as cloth. In a not dissimilar way, you can adapt a piece of music to the story of Prometheus, making it conform to the succession of events that make up that story by presenting a similar succession of calm and violent, sombre and lively, slow and rapid periods. But there is no musical form-giving principle at work here, simply because the rhythmic and melodic essence of musical form is incommensurable with the "deeds and sorrows" of Prometheus, and the one can no more be expressed in terms of the other than the measurement of the circumference of a circle can be expressed in terms of a straight line.

It is noticeable that Wagner fully acknowledges the necessity of some plastic, or form-giving principle in Music: in the passage quoted above, he

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says: "If Music is so dominated by form, *as I have shown it to be*," thus distinctly implying that some such principle is indispensable. What is commonly called "form" in Music corresponds exactly enough to what is called organism, or organic structure, in forms of animal or vegetable life; it implies a recognizable functional interdependence of all the various parts which go to make up an organic whole. Edmund Gurney has well shown that the instinctive and unavoidable tendency of the human mind is to look upon a work of art, especially a work of presentative art, as a living, or alive-seeming organism; if we see in it nothing more than a hap-hazard collocation of unrelated parts, we fail to "understand it," as the current phrase goes, and even refuse to recognize it as a work of art at all. We demand imperatively of a work of art that it shall "say something"; the French expression, "*Cela ne me dit rien* (That says nothing to me),"—for "That does not please me," or "I find nothing in it,"—is an idiom quite worthy of an artistic people. And if the component parts of a work of art were unrelated to one another, that is, if its structure were not organic, it could "say nothing to us" as an integral whole, but each one of its independent parts would speak for itself, the result being, not like the distinct and purposeful utterance of an intelligent individual, but rather like the confused and unintelligible muttering of a crowd.

Without some underlying form-giving principle, Music would be utterly unintelligible. And the only possible form-giving principle which can be of any avail is and must be a purely musical one, one which is firmly rooted in the very nature of the art itself. Music can no more borrow a vital form-giving principle from anything extraneous to itself than an animal can borrow its organic structure from a tree. Both the animal and the vegetable are certainly organic, each in its own way; but no part of the organism of the one can be substituted for any part of the organism of the other. The two will not blend.

As far as regards special traditional forms of composition, there is certainly no sanity in making a "fetich" of any one of them, nor in trying to argue that they should be eternal and tyrannical standards (*massgebend*) for all time. As Emerson says,

> Through times that wear and forms that fade,
> Immortal youth returns.

And very likely, in art, it is only through the fading away and vanishing of

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this or that form, and its being supplanted by another, that "eternal youth" can return. Still certain musical forms, from their inherent stoutness, symmetry, and perfection, are worthy of eternal admiration,— and doubly worthy of admiration until the time when other equally stout, symmetrical, and perfect forms shall have been developed to supplant them.

To my mind there are two forms in Music which distinctly come under this head: the Fugue and Sonata forms. I think musical evolution has as yet produced nothing comparable to either of them, nothing that can worthily supplant them. Unquestionably, it may in time produce their worthy successors; but it has not done so yet. When Mr. Henry T. Finck wrote of Chopin: "It has been said that he never completely mastered the sonata-form; let us thank God that he never allowed himself to be mastered by the sonata-form!" (or words to that effect; I quote from memory), he wrote something which contains a very valuable bit of truth, — open, as it unfortunately is, to deplorable misconception. The truth in it is that, if the true bent of Chopin's genius was not in the direction of the sonata-form, that great man did unspeakably well in not binding his genius down to a merely scholastic, pedantic, and *artificial* conformity with its laws. In so far as the form was a shackle upon the free, natural expression of his genius, and not a source of artistic strength to him, he did well to let it alone. The possible misconception is that people might imagine, from what Mr. Finck wrote, that the sonata-form was in any way unworthy of the splendor of Chopin's genius. One can not but recognize that, where Chopin did have to do with the sonata-form,— as in his pianoforte sonatas and concertos,— he succeeded in being great *in spite of*, by no means *because of*, his lack of perfect mastery over it. Moreover, with and notwithstanding all the true greatness he shows in these compositions, his lack of complete mastery over the form introduces an unquestionable element of weakness into them; had he thoroughly mastered the sonata-form,— as Haydn, Mozart, Beethoven, and Mendelssohn did,— his sonatas and concertos would have been greater still. Whether he might not have sacrificed something else, and something infinitely valuable, in the process of attaining to this complete mastery, is another question; it is even quite likely that he might have forced his genius out of its most congenial channel. But this is apart from the real question; the fact remains that he was not entirely great in the sonata, and that his shortcomings in sonata writing

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are to be deplored,— not so much because he did not fullfil the traditional requirements of the form as because, in falling short of or exceeding these requirements, he did not develop anything as strong, symmetrical, and perfect as the sonata-form in its traditional estate.

Much the same criticism may be made on Schumann's symphonies, sonatas, and quartets. Undoubtedly, his lack of complete mastery over the form had a different cause from Chopin's. Chopin's weakness in this direction seems to have lain in a certain innate incapacity for extended musical development; Schumann's, on the contrary, seems to have come from an overweaning bent for musical development. Where Chopin's peculiar genius failed ccmpletely to fill the mould of the form, Schumann was in constant danger of filling it to overflowing; the onward musical current in his symphonies often swells to a very freshet, obliterating the natural landmarks of the form. Where he felt himself most at home was in the free fantasia, the development and working-out; those more reposeful moments where the theme returns in its integrity in the tonic, those moments which give the form its balance, clearness, and symmetry, seem often to have been irksome to him, in his first movements and most especially in his rondos. His constant impulse to push onward and ever onward, not to wait duly to rejoice over a hard-won achievement nor to look gladly back from each eminence over the musical country through which he has travelled, often gives the impression of nervous weakness, not of rejoicing strength.

To my mind it is unquestionable that what of weakness Schumann shows in his symphonies and quartets, even in his great A minor concerto, comes partly from his lack of complete mastery over the sonata-form, but especially from his inability — in his departures from that form — to develop and establish any other form of equal stoutness, symmetry, and perfection. He is to be criticised, not for anything in the way of iconoclasm, for helping to overthrow a "fetich," but simply for *not making his iconoclasm* (if it can be so called) *pay!*

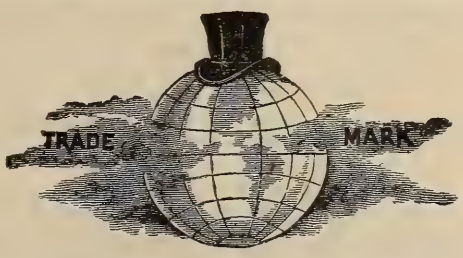
It may be that the sonata-form is now really and irrevocably obsolescent, that it will not serve the purposes of the future (not Professor Bischoff's Wagnerian "Future," — with a big F,— but the real future of musical composition). If so, there is no just cause for wailing; a natural death is not really tragic! The Fugue is undoubtedly quite dead by this time; ever

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since Bach and Handel, no composer of really great genius has found himself sufficiently at home in this form to find it nothing but a source of strength. Even Cherubini was no exception to this: his fugues keep their scholastic side uppermost. Beethoven might better be called an exception; but Beethoven had a Fugue quite of his own, and what he did in this field is so unique as only to be ranked in a class by itself. Fugal elements will probably maintain their place in Music to the end of time; but the Fugue, as such, has long since slipped from the grasp of composers.

But, because these and some other traditional forms are now obsolescent, or already obsolete, there can be no reason for concluding that Music can any better dispense with all plastic form now than it ever could. Neither is there any possibility of Music's deriving her form-giving principle from anything outside of herself alone; whatever formal developments Music may achieve in future, of one thing we may be absolutely certain: their underlying form-giving principle will be rooted in relations of melody, harmony, and rhythm; not in "the deeds and sorrows of an Orpheus, a Prometheus, etc." And in conclusion let me say, speaking for myself alone, that, if I still keep up a warm affection and reverence for the fugue and sonata forms, it is not from any spirit of fetichism, but because one story must hold good until another is told! It is because I fully recognize that the Art of Music has not yet developed any form higher than the Fugue or the Sonata; as soon as it does, I will greet the new-comer effusively and with open arms; no one will be more delighted than I. But, till then, the Fugue and the Sonata will remain the highest organic developments I know in Music. And what innovations composers make in these forms must be so made as "to pay" — or I shall be sorry.

Overture to "Leonore," No. 3, in C major, Opus 72.

Ludwig van Beethoven.

This overture, written in 1806 for the second set of performances of the opera, at the Imperial Private Theatre in Vienna, is a remodelled version of the overture commonly known as "*Leonore* No. 2." It was much objected to, at first, on account of its length (although not so long as the "No. 2") and difficulty. Beethoven wrote two more overtures to the same opera: the so-called "No. 1" for a performance in Prag which never came off (it was to have been in 1807), and the "overture to *Fidelio*" for the final performances in Vienna in 1814. When the "No. 3" was first played in Leipzig in 1810, the *Allgemeine musikalische Zeitung* noticed it as follows:—

"... Then came the new overture by Beethoven to his opera *Leonore*, which has just been published. This is one of the original master's richest, most imposing, and difficult compositions, as it is also one of his strangest. It is, throughout, the creation of an overbrimming fancy, which ever produces something new and surprising — but, as it seems to us, of this alone."

The overture begins with a slow introduction, *Adagio* in C major (3-4 time), which opens with a *fortissimo* G in the full orchestra (without trombones, however); this G, struck short by the strings, is sustained and diminished by the wood-wind until the strings take it up again and, together with the flute, clarinets, and bassoon, slowly play down the scale of





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C major in octaves, from G to G, ending on F-sharp. This F-sharp is thrice swelled and diminished by the strings, while the bassoons come in with soft ascending sighs in 3rds, establishing the unrelated tonality of B minor. A measure of full harmony in the strings modulates by deceptive cadence to A-flat major, in which key the clarinets and bassoons now sing the opening phrases of Florestan's air, "*In des Leben's Frühlingstagen*," in the second act of the opera, against an accompaniment in the strings and sustained E-flats in the alto and tenor trombones (used here like bass-trumpets). Then follow weird, mysterious harmonies in the strings, followed by lighter imitations on a triplet figure between the flute and first violins, while the bassoons and basses come in ever and anon with scraps from the Florestan theme. A short climax leads to a tremendous outburst of the full orchestra on the chord of A-flat major; a highly dramatic passage, now tender, now angry chords, now fragments of pathetic melody, interspersed with contrapuntal reminiscences of the triplet figure, leads over to the main body of the overture.

This movement, *Allegro* in C major (2-2 time), opens *pianissimo* with the first theme in the first violins and 'celli in octaves, against a sustained tremolo in the violas, and nervous rhythmic pulsations in the double-basses; a *crescendo* on the initial figure of the theme, by fuller and fuller orchestra, leads to a raging *fortissimo* in which the theme now appears in its entirety, and is developed at some length with the utmost energy. Just before this development comes to an end, there is a sudden change to B minor (like the one in the introduction), and this section of the first part of the movement ends in this key. The beautiful second theme is introduced in the horns, then passes to the first violins and flute, against agitated triplet arpeggj in the second violins and violas; it begins in E major, then passes by a beautiful and sudden modulation to F major, then through G minor, A minor, and B major back to E major again, when a subsidiary passage sets in, in which figures from the first theme are worked up to a climax, ending the first part of the movement.

The free fantasia is shorter and far simpler than the original one (in the "No. 2"), and consists for the most part of fierce outbursts of the full orchestra, alternating with repetitions of a melodic phrase already heard in

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the slow introduction; toward the end it becomes, however, more elaborate and contrapuntal, ending with a rushing climax which leads to the key of B-flat major. Here comes a dramatic episode: the trumpet-call and part of the song of thanksgiving from the prison-scene in the second act of the opera; some passage-work on a figure from the song of thanksgiving leads over to the third part of the movement.

The third part begins *piano* with the first theme in the dominant (G major) as a flute solo; then follows a *crescendo* passage, leading to a return to the tonic, in which key the theme is repeated *fortissimo* by the full orchestra, and developed somewhat more concisely than in the first part, the section now ending in the dominant of the principal key. The second theme now comes in the tonic (C major), and is followed by developments in passage-work on figures from the first theme, as in the first part of the movement. But now the second theme returns once more, and one of its figures is made the subject of some rather recitative-like developments, which lead to the Coda.

The Coda (*Presto*) begins with some rushing scale-passages in the first violins, which are soon joined by the second violins, then by the violas, and at last by the basses, leading to a *fortissimo* outburst of the whole orchestra on the first theme, which is now worked up in a tremendous climax to a final apotheosis.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

Scherzo Capriccioso in D-flat major, Opus 66. Antonín Dvořák.

This composition is in a somewhat peculiar form, in which characteristics of the Scherzo are combined with some of those of the sonata-form. The term *capriccioso* in the title may refer to this irregularity of form, or else perhaps to the rapidly shifting tonality in the piece. The opening phrase of the principal theme is announced in B-flat major by two horns; this announcement of the thesis of the theme is followed by some free preluding in various parts of the orchestra, when the theme suddenly bursts forth

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in the full orchestra in the key of D-flat major, its first phrase ending with a modulation to the relative B-flat minor. In this key the second phrase (antithesis) of the theme begins, but ends with a modulation to A-flat major (dominant of the principal key), thus allowing the third phrase (repetition of the thesis) to begin in the tonic. This is soon followed by a light, dancing second theme, which begins in G major, but passes on to A major and other keys almost as soon as its tonality has been established. With the return of the first theme we get back again to B-flat major and D-flat major; but, in the course of some rather elaborate working-out, the tonality shifts about quite as capriciously as before.

The Trio begins with a quieter theme in D major on the English-horn, which is carried on almost entirely by the wind instruments against a persistent wavering A in the violins. A second theme in D minor sets in in the strings, flutes, and oboes, and is worked out at considerable length, with various shiftings of tonality.

Instead of an immediate return of the Scherzo, the Trio is followed by a free fantasia, in which themes from both Scherzo and Trio are worked out anew and with no little elaboration. Then the Scherzo returns, and is followed by a longish Coda which gradually works up to a rushing climax, and ends brilliantly in the tonic, D-flat major.

It will be seen that, by very little stretching of terms, the Scherzo proper — with its brilliant principal theme and light second theme — may stand as the first theme and first subsidiary of the sonata-form, the Trio standing as the second theme and second subsidiary. Here the first part of the form ends, without a conclusion-theme. Then follows the free fantasia, and then, with the return of the Scherzo, the third part and coda.

This composition is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, bass-drum, cymbals, and triangle, 1 harp, and the usual strings.

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Saturday Evening, October 26, at 8.00 o'clock.

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Wagner	Overture, "Der Fliegende Hollander"
A. Thomas	"Mad Scene" from "Hamlet"
Beethoven	Symphony No. 5
Beethoven	Aria from "Fidelio"
MacDowell	Suite

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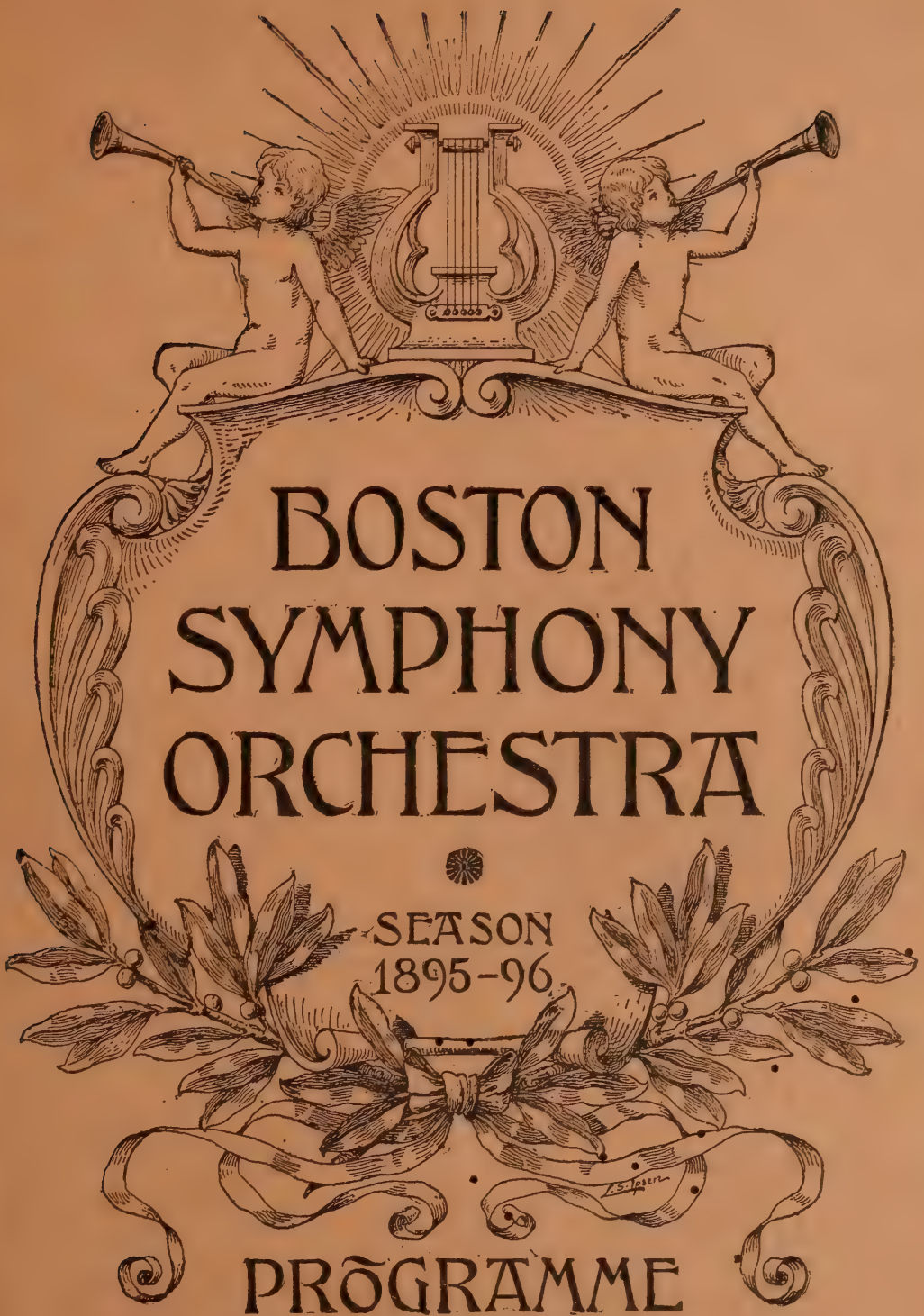
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Friday Afternoon, October 25,
At 2.30 o'clock.

Saturday Evening, October 26,
At 8 o'clock.

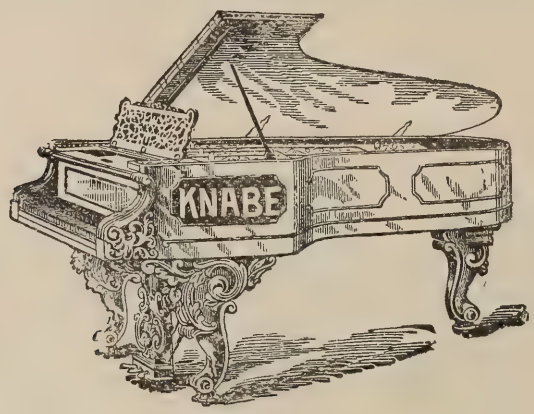
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Friday Afternoon, October 25, at 2.30 o'clock.

Saturday Evening, October 26, at 8.00 o'clock.

PROGRAMME.

Richard Wagner – Overture to "The Flying Dutchman," in D minor

Ambroise Thomas – – – Ophélie's Mad Scene, from "Hamlet"

Edward Alexander MacDowell – – Suite in A minor, Op. 42

I. In a Haunted Forest: Largamente, misterioso (A minor) – 6-8
Allegro furioso (A minor) – – 6-8
II. Summer Idyl: Allegretto grazioso (A major) – – – 6-8
III. In October: Allegro con brio (F major) (First Time) – – 6-8
Poco meno mosso, dolce (F major) – – – 3-4
IV. The Shepherdess's Song: Andantino semplice (C major) – 4-4
V. Forest Spirits: Molto allegro (A minor) – – – 2-4
Misterioso, un poco più lento (D minor) 2-2, 6-4

Ludwig van Beethoven – – Scena and Aria, "Ah! perfido," Op. 65

Ludwig van Beethoven – – Symphony No. 5, in C minor, Op. 67

I. Allegro con brio (C minor) – – – – – – 2-4
II. Andante con moto (A-flat major) – – – – – 3-8
III. Allegro (C minor) – – – – – – – – 3-4
IV. Allegro (C major) – – – – – – – – 4-4

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Der fliegende Holländer, romantic opera in three acts, the text and music by Richard Wagner, was first produced at the Royal Court Opera in Dresden on January 2, 1843. The text had been sold by Wagner to Léon Pillet, director of the Académie Royale de Musique in Paris, in 1841, Wagner despairing of ever getting the order to write the music for that establishment. Pillet had the text translated into French, and gave it to one Dietsch, who set it to music; this opera, *le Vaisseau fantôme*, was brought out at the Académie de Musique on November 9, 1842. Meanwhile Wagner, returning to Germany and settling in Dresden as assistant royal *Kapellmeister*, wrote his own score to his original text, and conducted its performance in person. The opera was first given in London, in an Italian translation, at Drury Lane, as *l'Ollandese dannato* (with Charles Santley in the title-rôle), on July 23, 1870; it was given in English, as *The Flying Dutchman*, by Carl Rosa's company at the Lyceum Theatre in October, 1876; and again in Italian, as *il Vascello fantasma*, at Covent Garden on June 16, 1877.

The overture opens, *Allegro con brio* in D minor (6-4 time), with a strident, whizzing bare 5th in the violins, violas, flutes, oboes, clarinets, and trumpets; against which the horns and bassoons intone the Flying-Dutchman-motive,—a theme which runs on the notes A and D (dominant and tonic of the principal key). Some exceedingly stormy developments follow —picturing a tempest at sea— through which the Flying-Dutchman-motive keeps sounding on the heavy brass. We also hear a hint at the first theme of the main body of the overture, a waving arpeggio figure in all the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in Act I. of the opera. The storm gradually subsides, and is followed by an episodic *Andante* in F major, in which the wind instruments give out some phrases from Senta's *Ballad of the Flying Dutch-*

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man in Act II. This quieter episode leads directly over to the main body of the overture, *Allegro con brio* in D minor (6-4 time).

This movement begins immediately with the first theme, the thesis of which has been already mentioned, the antithesis being another phrase taken from the same air. This theme is developed at great length in connection with some tempestuous chromatic passages, taken from Senta's ballad, the Flying-Dutchman-motive coming in episodically in the brass from time to time. The development — or say rather, the working-out — is interrupted at one point by a subsidiary theme in F major, in the wind instruments, taken from the sailors' chorus, "*Steuermann, lass' die Wacht!*" in the third act. At last we come to the second theme, the phrase from Senta's ballad already heard in the *Andante* episode near the beginning of the overture; it enters *fortissimo* in the full orchestra in F major, and is brilliantly worked up (principally by the wind instruments) in connection with more stormy phrases and fragments of the first theme in the strings, the Flying-Dutchman-motive reappearing at last *fortissimo* in the trombones, and leading to a crashing *staccato* diminished-7th chord in the full orchestra. This closes this part of the movement, the form of which has little, if any, connection with that of the sonata.

Now the Coda begins brilliantly in D major (2-2 time). Six measures of strenuous rising arpeggj in the violins, on the same chord of the diminished-7th with which the preceding part closed, lead to a triumphant reassertion of the second theme by the full force of the orchestra. This theme now appears in the shape in which it is to be found in the *Allegro* peroration of Senta's ballad, and is worked up with the utmost energy. With the twenty-sixth measure of the Coda we come upon some later additions to the score, made by Wagner after the first performances in Dresden, and after the publication of the first edition of the pianoforte-score of the opera. The exact date of these additions I have been unable to find out; but their style points to a much later period than that of the rest of

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the score; they are quite in Wagner's later manner, both in respect to harmony and instrumentation, and contrast rather too sharply, in my opinion, with the remainder of the work.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 1 English-horn, 4 horns, 2 bassoons, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings; to which is added 1 harp, after the twenty-fifth measure of the Coda.

Ophélie's Mad-Scene (Act IV., Scene 2) from "Hamlet."

Ambroise Thomas.

Hamlet, opera in five acts, the text by Jules Barbier and Michel Carré, after Shakspere's tragedy of the same name, the music by Ambroise Thomas, was brought out at the Académie Impériale de Musique in Paris on March 9, 1868. It was given, in an Italian translation, as *Amleto*, at Covent Garden in London on June 19, 1869. It reached its two-hundredth performance at the Académie de Musique on February 16, 1883. Christine Nilsson was the original Ophélie. The scene given at this concert is the one in which Ophélie, having lost her reason, appears by the river side in the midst of a throng of dancing and merry-making peasants, before seeking death by drowning. The ballad, "*La sirène passe*," in E minor (3-4 time), sung by Ophélie in this scene, is set to a genuine Swedish folk-song.

The text of the scene is as follows: —

Ophélie.

À vos jeux, mes amis, permettez-moi de grâce
De prendre part! . . .
Nul n'a suivi ma trace!
J'ai quitté le palais aux premiers feux du jour. . . .

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Et l'alouette, avant l'aube éveillée,
Planait dans l'air !
Mais vous, pourquoi vous parler bas ?
Ne me reconnaissez-vous pas ?
Hamlet est mon époux . . . et je suis Ophélie !
Un doux serment nous lie,
Il m'a donné son cœur en échange du mien. . . .
Et si quelqu'un vous dit qu'il me fuit et m'oublie,
N'en croyez rien ;
S'il trahissait sa foi, j'en perdrais la raison !
À toi cette humble branche
De romarin sauvage,
À toi cette pervenche. . . .
Et maintenant écoutez ma chanson !

BALLADE.

La sirène
Passe et vous entraîne
Sous l'azur du lac endormi.
L'air se voile,
Adieu, blanche étoile !
Adieu, ciel ! adieu, doux ami !
Aux bras de l'époux !
Mon âme est jalouse
D'un bonheur si doux !
Sous les flots endormi,
Pour toujours, adieu, mon doux ami !

Ah ! cher époux ! Ah ! cher amant !
Ah ! doux aveu, tendre serment !
Bonheur suprême !
Cruel ! je t'aime !
Tu vois mes pleurs !
Pour toi je meurs !

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My friends, I pray, allow me to take part in your games. No one has followed my footsteps. I left the palace at the first fires of day. . . . The earth was wet with the tears of night; and the lark soared in the air before the awakened dawn. But you, why should I speak to you in whispers? Hamlet is my spouse and I am Ophélie. A sweet vow binds us together: he has given me his heart in exchange for mine. . . . And, should any one tell you he avoids and forgets me, do not believe it; were he to betray my faith, I should lose my reason. This homely sprig of wild rosemary for you; this periwinkle for you. . . . And now listen to my song.

BALLAD.

The siren passes by and drags you under the blue of the slumbering lake. The air turns cloudy; farewell, white star; farewell, sky; farewell, sweet love. In my spouse's arms, my soul is jealous of such sweet bliss; asleep beneath the waves, farewell, my sweet love.

Ah! dear spouse; ah! dear love; ah! sweet avowal, tender vow. Supreme bliss! I love thee, cruel one; thou seest my tears, for thee I die.

SUITE IN A MINOR, OPUS 42 . . EDWARD ALEXANDER MACDOWELL.

This composition is one of those bits of romantic writing which make technical analysis at once impertinent and futile. Each one of the five movements of which it is made up is perfectly free in form, containing the free development and working up of one or more principal ideas. And, as technical analysis is out of place, any would-be-poetic exegesis of the music would be still worse. All the extra-musical suggestion the composer has vouchsafed is contained in the titles of the several movements; and it



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would be foiling, rather than helping, his artistic purpose to supplement these simple headings with suggestions which must necessarily have poetic meaning to the suggester only. It is best to let the music tell its own story, to be understood as each listener best likes.

The third movement (*In October*) was a later addition to the suite; it is published separately, but intended by the composer to form an integral part of the work.

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 valve-horns, 2 valve-trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, bass-drum, and cymbals, and the usual strings.

ENTR'ACTE.

Fashion in Music.

From form to Fashion is a step which the fair Ophelia has, by suggestion, made easy — if, like a crab, we go backward. There are people who dislike to consider anything so — what shall we call it? say — frivolous as Fashion in connection with the fine arts. Indeed, Fashion has come in for little else than hard words from the seriously inclined art-lover; although the art-purveyor often knows its value as well as another. Wagner has been especially hard on it, and has done his best to rope in Beethoven as a not-to-be-despised auxiliary in the fight against Fashion. Remember the astonishing story Wagner tells about Beethoven and that "*Mode*" line in Schiller's *Ode to Joy*. According to him, Beethoven had quite a time of it with this line, when writing his ninth symphony. Schiller has it

Deine Zauber binden wieder
Was die Mode streng getheilt.
(Thy magic binds together again what Fashion has sternly sundered.)

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Beethoven was dissatisfied with this *streng* (sternly), as too noble an adverb to be associated with so ignoble a thing as Fashion; he looked farther into his Schiller, and found, in another edition of the *Ode*, the following: —

Deine Zauber binden wieder
Was der Mode *Schwert* getheilt.
(What Fashion's *sword* has sundered.)

This was out of the frying-pan into the fire: for *Schwert* (sword) leaves the every-day nobility of *streng* far behind, and rises into the region of the epic and heroic. There was nothing for it but to take the matter into his own hands; which Beethoven accordingly did, writing "*höchsteigenmächtig*" (by right of his own supreme might).

Deine Zauber binden wieder
Was die Mode *frech* getheilt.
(What Fashion has *impudently* sundered.)

I have been given to understand that this story of Wagner's is entirely apocryphal, and rests on no basis of fact whatever. Possibly, if Wagner got it from anywhere, it came to him through the horn gate of dreams. But his telling it shows what he thought of Fashion.

It may safely be premised that Fashion is something which the upright composer had best not take into account at all. With the pot-boiling composer it is naturally quite another matter: he must follow Fashion with a milliner's sedulousness, bowing ingratiatingly in her train, while washing his hands with invisible soap — less for the sake of keeping them clean than for that of propitiating the goddess. One could wish, however, that great performers — those who really deserve to be called great — would take a leaf out of the upright composer's book, and follow Fashion a little less nonchalantly than they sometimes do.

For one thing, their programs would show something more of enlivening variety. One often wonders how it can be that pianists, for instance, so

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persist in playing the same things, all the world over. Is it possible that the great composers, the *di majores* of the musical Olympus, who gave to the world upwards of a hundred — sometimes over two hundred — opus-numbers apiece, have shown themselves to be really concert-worthy only in from half a dozen to a dozen of their pianoforte compositions? One of the husbands in *la Poudre aux Yeux* (inimitable comedy!) complains that it is all very well to subscribe to an opera-box for two days in the week, but that he would really like it better, if it were not "*toujours Rigoletto.*" Well, I can remember the time in Boston, when we (especially we critics, who have to listen) should have liked it better, if it had not been *toujours* Waldstein sonata — not to mention *toujours* some other things, by other composers, great and small. That reign of the Waldstein sonata looked very like a fashion, and like little else.

But this is not all. After Joseffy has played the Waldstein sonata, Rosenthal has played the Waldstein sonata, well nigh all the big bugs have played the Waldstein sonata — what next? Why, here come little Tom, Dick, and Harry and, one and all, play the Waldstein sonata at their come-out recitals. Now do these small fry of the pianoforte play the Waldstein sonata simply because they have just been fired on by vaulting ambition? Hm! Is it not rather on the principle on which, after seeing a tall, slim, graceful young woman look beautiful (if preposterous) in huge puffed sleeves and bell skirt, the short, chunky, and no longer young woman can not rest until she has made herself to look preposterous (without looking beautiful) in similar attire? Has not sheer Fashion had something to do with it? Come, lay your hands upon your hearts, and say it is not so.

Again, take the general style of performance at any given epoch in musical history — say, the present day. Think you that it is all owing to pure "modernity of feeling"? I don't. I am pretty sure Fashion has a great deal to do with it. When a famous man plays Beethoven or Mozart with Chopinesque *rubatos* or Lisztian-Magyar instability of tempo, do you

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imagine it is all from "modernity of feeling"? I do not see how it well can be. If a man is not an absolute crow-bar of emotional inflexibility, he cannot possibly *feel* Beethoven just in the same way he *feels* Chopin or Liszt; it can't be done. Please don't bring up Rubinstein, for he is the rock upon which all general principles dash themselves to pieces. Rubinstein had to obey his own genius; when a man comes along with Rubinstein's weight of genius, it will be time to talk. People nowadays play Beethoven and Mozart like Chopin or Liszt, because that style of playing is the fashion, and they either won't or can't be unfashionable. The great people follow the fashion, and the small fry follow them — in most cases, unthinkingly.

As for the influence of Fashion — not specifically musical Fashion, this time, but Fashion *schlechtweg* — upon the public at large, and their relations to the Art of Music, that has been commented on to a considerable extent. And I cannot say that I quite agree with the cynical views of some persons on this subject. We are at times asked to believe that hosts of people go to concerts simply because such concerts are the fashion. This might be an all-sufficient reason for their going once or twice; but all through a season, and year in year out? No. Least of all would it explain their staying through a concert when they had once got there. Fashion is powerful, but not so all-powerful as that!

SCENA AND ARIA, "*Ah! perfido*," OPUS 65 . LUDWIG VAN BEETHOVEN.

This grand concert scena was written by Beethoven in 1796; the author of the text is not mentioned in the score, but it is not improbable that the text may have been taken from some old opera libretto — a proceeding

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often made use of by Mozart and others for their concert arias. The original text is as follows: —

RECITATIVE.

Ah! perfido, spergiuro, barbaro traditor, tu parti? e son questi gl' ultimi tuoi congedi; Ove s' intese tirannia più crudel? Va, scelerato! va, pur fuggi da me, l' ira de' numi non fuggirai.

Se v' è giustizia in ciel, se v' è pietà, congiureranno a gara tutti a punirti! Ombra seguace! presente, ovunque vai, vedro le mie vendette; io già lo godo immaginando; i fulmini ti veggo già balenar d' intorno.

Ah no! ah no! fermate, vindici Dei! risparmiate quel cor, ferite il mio! S' ei non è più qual era, son' io qual fui; per lui vivea, voglio morir per lui!

ARIA.

Per pietà, non dirmi addio,
Di te priva che farò?
Tu lo sai, bell' idol mio!
Io d' affanno morirò.

Ah crudel! tu vuoi che mora!
Tu non hai pietà di me?
Perchè rendi a chi t' adora
Così barbara mercè?

Dite voi, se in tanto affanno
Non son degna di pietà.

Of this the English prose translation is as follows: —

Ah! deceiver, perjurer, barbarous traitor, thou leavest me? and is this thy last farewell? When was more cruel tyranny ever heard of? Go, wretch! Go, fly from me as thou please, thou wilt not escape the wrath of the gods.

If there is justice in heaven, if there is pity, all (the powers) will vie with one another in conspiring to punish thee! A shade that follows thee, ever present where'er thou goest, I shall see my vengeance; I already rejoice in imagining it; I already see the lightnings flash around thee.

Ah no! ah no! stop, ye avenging gods! spare that heart, strike mine own! If he is not what he once was, I am what I have been; for him have I lived, I will die for him!

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For the love of mercy, bid me not farewell; what shall I do without thee? Thou knowest, fair idol mine, that I shall die of grief. Ah cruel one! thou wishest me to die! Why dost thou so barbarously reward her who adores thee? Say, ye gods, if, in such grief, I am not worthy of compassion.

The composition begins with a long recitative, opening *Allegro con brio* in C major (4-4 time), and passing through several changes of tempo. Then follows an air in E-flat major, the first movement of which is an *Adagio* in 3-4 time, and the second an *Allegro assai* in 4-4 time, beginning in C minor, and ending in E-flat major. This *Allegro* is at times interrupted by a pathetic *cantilena* in a more moderate movement (*Più lento*). The accompaniment is scored for 1 flute, 2 clarinets, 2 bassoons, 2 horns, and the usual strings. The score is dedicated to the Countess Clari.

SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN.

The date at which this symphony was written has not been ascertained with any degree of certainty. It is highly probable, however, that both it and the *Pastoral* (No. 6, in F major) were completed, or at least brought near completion, before the end of the year 1807, and that most of the work on them was done at Heiligenstadt and in the country between there and Kahlenberg. Beethoven's visit to Eisenstadt in September of the same year was probably devoted entirely to bringing out the C major Mass, opus 86; so that he had no time to work on the symphonies there. The first performance of the C minor symphony was at a concert given by Beethoven at the Theater an der Wien in Vienna on December 22, 1808. The concert was a memorable one; every number on the program was then given for the first time in Vienna, and the program included, beside the symphony mentioned, the *Pastoral* symphony; the pianoforte concerto No. 4,

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in G major, opus 58; the choral fantasia, opus 80; two extracts from the C major Mass; the concert aria, "*Ah! perfido,*" and a free improvisation on the pianoforte. Artistically, the concert was rather disastrous: the extreme length of the program and the unusual difficulty of the music made due preparation impossible, and the performance was generally bad; add to this that it was an exceptionally cold day, and the theatre not heated; the audience was as cold as the hall!

The first movement of the symphony, *Allegro con brio* in C minor (2–4 time) opens grandly with three G's followed by a long-held E-flat, *fortissimo* in all the strings and clarinets. What is the key? The ear is in doubt; is it C minor, or E-flat major, or possibly G minor? The next two measures, three F's followed by a long-held D, strike out the possibility of G minor; but it still may be either C minor or E-flat major! The popular legend that Beethoven intended this grand exordium of the symphony to suggest "Fate knocking at the gate" is apocryphal; Beethoven's pupil, Ferdinand Ries, was really the author of this would-be-poetic exegesis, which Beethoven received very sarcastically when Ries imparted it to him. There is a considerable difference of opinion among conductors as to the manner of playing these four opening measures. Some take them in strict *allegro* tempo, like the rest of the movement; others take the liberty of playing them in a much slower and more stately tempo; others again take the three G's and the F's *molto ritardando*, arguing that, although taking the four measures in a stately *Largo* is not permissible,— there being no indication in the score to authorize it,— the "holds" over the E-flat and the D do (at least tacitly) authorize *ritardandos* on the three E-flats and the three F's, according to the old rule: "You may always make a *ritardando* before a hold." And, if this retarding of the tempo is cleverly managed, it comes to very much the same thing, in point of effect, as the stately *Largo*, for which there is no authority in the score; it is beating the devil round the bush.

These four grand introductory measures are immediately followed by the

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exposition of the first theme, of which they furnish the principal figure. The construction of this theme is peculiar: it is really composed of nothing but free contrapuntal imitations on the figure of the introductory measures; but these imitations follow one upon the other with such rhythmic regularity that, to the ear, they form the several successive sections and phrases of a regularly constructed melody, or theme. No single part in the orchestra plays this melody; but take the eighth-note figures which appear successively in the second violins, violas, and first violins, and write them out in order on a single staff (as one part), and you have the theme. This theme is briefly developed in two periods, followed by some brilliant passage-work for fuller and fuller orchestra, still on the principal figure, ending on the first inversion of the chord of the dominant of the relative key of E-flat major. Now the second theme enters *fortissimo* on the horns; its opening phrase is but a melodic extension of the principal figure of the first theme, but this is responded to by a more lovely phrase, full of the truest Beethovenish sentiment, which is worked up in a *crescendo* climax, leading to an unspeakably brilliant and dashing antithesis. There is no conclusion-theme, the short concluding period being formed by some strong passage-work on the principal figure of the first theme. The first part of the movement ends in E-flat major, and is repeated.

The free fantasia is not very long, although of sufficient length to be in proportion with the short first part of the movement. It is almost entirely devoted to a contrapuntal working-out of the first theme, in which working-out, however, new melodic developments keep cropping up. Toward the end, the initial figure of the second theme — which, as will be remembered, is but another version of that of the first — comes in for a brief contrapuntal elaboration, which is followed by the characteristically Beethovenish "moment of exhaustion," the working-out gradually dying away in mysterious, unearthly antiphonal harmonies between the strings and wood-wind.

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Then, all of a sudden, the first theme reasserts itself in *fortissimo*, and we pass on to the third part of the movement.

This part is quite regular in its relations to the first, the second theme now coming in the tonic, C major. It is to be noticed, however, that the development of the first theme is now accompanied by a more sustained, *cantabile* counter-theme,— a device of which Mendelssohn was particularly fond (*vide* the third part of the first movement of his *Scotch* symphony),— and one of the long holds is elaborated into a beautiful little cadenza for the oboe. The change of key for the second theme necessitates a change in the instrumentation also: in the first part of the movement the second theme entered *fortissimo* in the horns, in E-flat major; here, in the third part, where it enters in C major, it would have been impossible for the plain E-flat horns to play it, so that Beethoven — unwilling to make his horn-players change their crooks for only a few measures — found himself forced to transfer the passage to the bassoons. The result is rather unfortunate, for the bassoons sound somewhat veiled and timid, in comparison with the boldly assertive horns in the first part. But composers of Beethoven's day were not infrequently forced to make concessions of this sort. The movement ends with a long and exceedingly brilliant coda.

The second movement, *Andante con moto* in A-flat major (3-8 time), is in the form of the rondo with variations. It opens with the announcement of its first theme, a stately and expressive melody, sung in unison by the violas and 'celli over a simple *pizzicato* bass in the double-basses, the closing phrase being considerably developed in full harmony by the wood-wind, then by the wood-wind and strings together.* This is immediately followed by the second theme, an heroic, quasi-martial phrase in A-flat major,

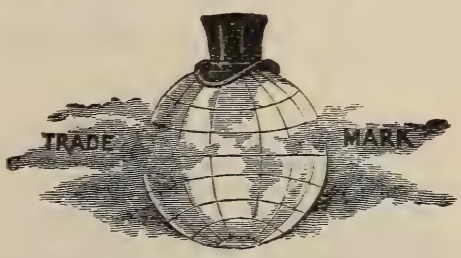
*The gradual growth of this theme in Beethoven's mind is to be followed very fully in his sketch-books; it is a fine and characteristic example of his laborious and carefully self-criticising method of composition. The first form in which this noble theme appears in the sketch-books is as trivial and commonplace as possible; every subsequent change it goes through is an improvement, until we at last find it in the form in which it appears in the symphony.

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given out in harmony by the clarinets, bassoons, and violins, over a triplet arpeggio accompaniment in the violas, and a *pizzicato* bass. This theme closes with a bold modulation to C major, and is forthwith repeated *fortissimo* in this key by the oboes, horns, trumpets, and kettle-drums, while all the violins and violas unite upon the accompanying triplet figure. A short conclusion-phrase in mysterious *pianissimo* chromatic harmony, in the strings (without double-basses) and bassoons, closes the period with a half cadence to the dominant of A-flat major.

The second period corresponds exactly to the first, it being the first variation thereof. The first theme appears in a figural variation in the violas and 'celli (even sixteenth-notes), against a *pizzicato* accompaniment in the other strings and a sustained counter-phrase in the clarinet.* The variation of the second theme consists simply of substituting arpeggj in thirty-second-notes for the triplet arpeggj in sixteenth-notes.

In the third variation, which follows, we have the theme figurally varied in running thirty-second-notes in the violas and 'celli, the counter-phrase now coming in the flute, oboe, and bassoon in double octaves, the varied theme soon passing into the first violins, then into the basses, against full harmony in repeated sixteenth-notes in the rest of the orchestra; this extends the first theme to three times its original length. Next follows a little interlude of passage-work on the initial figure of the theme in the wood-wind. Then the full orchestra precipitates itself *fortissimo* upon the second theme (in C major), in grand plain harmony. Then follows a brief episode in the shape of a *staccato* melodic variation, based on the initial figure of the first theme, in the flute, clarinet, and bassoon, over plain *pizzicato* chords in the second violins, violas, and basses, and waving arpeggj in the first violins.† Some *crescendo* scale-passages lead to a *fortissimo* reappearance of the first theme in the tonic in the full orchestra, the theme now appearing in close imitation (not quite strict canon) between the violins and the wood-wind. A long coda brings the movement to a close.

The third movement, *Allegro* in C minor (3-4 time), is a scherzo with trio, although not so named in the score. It has all the characteristics of the Beethoven scherzo: the rapid tempo, the tricksy effects of modulation

*One of the progressions in this clarinet obligato gave rise, according to Berlioz, to one of Fétis's attempted "corrections" in the French edition of the score, which he was editing. The clarinet part begins with a long-sustained E-flat, which, in the fourth measure, forms a suspended 4th over the B-flat in the bass, and a major 9th over the D-flat in the melody. According to the accepted rules of harmony, these dissonances ought to be resolved by the E-flat in the clarinet falling to D-flat (3rd of the bass and octave of the melody) on the third beat of the measure. But Beethoven has held this E-flat throughout the measure, and made it progress upward to E-natural in the fifth measure, forming the 3rd of the chord of the dominant 7th of F major. This upward progression of a suspended dissonant note seemed at first an unpardonable crime to Fétis; but he afterwards thought the passage over and found it to be an exemplification of an as yet unformulated law of harmony. This law he then proceeded to formulate as follows in his *Traité d'Harmonie:* "A dissonant note, instead of falling one degree to a consonant interval, may progress upward by a semi-tone, whenever, by so doing, it produces a passing modulation to another key." This is just what Beethoven's ascending E-flat does: the E-natural it moves to produces a passing modulation from A-flat major to F major.

†Lovers of musical coincidences may be interested to know that both the waving arpeggj and the harmony of this passage (which contains some very characteristic and beautiful modulations) are to be found, in precisely the same rhythm, in the Trio of a Minuet in one of Boccherini's quintets; only the *staccato* melody is wanting.





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and instrumentation, the brilliant humor. It is perhaps the most diabolic of Beethoven's scherzi; Berlioz has likened it to a scene from the witches' Sabbath on the Brocken.* The first theme is eighteen measures long, the two measures over and above the regulation sixteen-measure cut being added to the third phrase. The thesis is given out *pianissimo* by the basses in octaves, the strings, wood-wind, and horns answering with the antithesis in full harmony. This first theme is immediately followed by the second, a bolder phrase, given out *fortissimo* by the two horns in unison over a *staccato* accompaniment in the strings, beginning in C minor, but soon modulating to E-flat minor, and carried by the full orchestra through G-flat major back to E-flat minor again, each phrase ending on the dominant by half-cadence. These two themes are worked up, together and in alternation, with some elaborateness in the way of running counterpoint, to the end of the Scherzo, in C minor.

The Trio (same time and tempo) in C major is a well worked-out fugato on an energetic subject of humorous, almost comic, character, the fugued writing being, however, strictly adapted to the regular scherzo form of two repeated sections. Then comes the repetition of the Scherzo. The treatment is somewhat different from that in the first working-out, the instrumentation being totally different, now running to *pizzicati* in the strings and *staccato* phrases in the wood-wind, the whole being kept steadily in *pianissimo*. Some little clucking notes in the upper register of the bassoons have a peculiarly weird, diabolico-comic effect. The elaborate working-out of the second theme at last merges into a long dominant organ-point in the basses, while the kettle-drums as persistently keep hammering away at the tonic, over which the first violins keep reiterating a figure taken from the first theme in even, dead, *pianissimo;* then come eight measures of *crescendo*,

* Here is another curious coincidence. The first nine notes (filling four measures) of the principal theme of this scherzo are identical (barring the difference of key) with the first nine notes of the theme of the Finale in Mozart's G minor symphony. But the rhythm is so utterly different that the ear perceives no similarity whatever between the two themes.

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leading over to the Finale, with which the Scherzo is connected, without any intermediate wait.

The fourth movement, *Allegro* in C major (4-4 time), opens with a grand, triumphant, march-like theme, given out *fortissimo* by the full orchestra. This heroic theme is developed at a considerable length, always *fortissimo* and by the full force of the orchestra, until it is followed by an equally heroic, and somewhat more distinguished second theme, also in C major. This theme is more briefly developed, still in *fortissimo*, until it leads to the entrance of a more vivacious, if not more brilliant, third theme in the dominant, G major. In this third theme, in which phrases in *piano* keep alternating with others in *forte*, the rhythm changes to what is essentially 12-8 time; its development ends with a climax of the full orchestra in the original 4-4 rhythm of the movement, leading to a fourth, or conclusion-theme, also in G major, first announced by the middle strings, clarinets, and bassoons, with brisk little squib-like counter-figures in the first violins, and then briefly developed in *fortissimo* by the full orchestra, ending the first part of the movement in the tonic, C major. This first part is repeated.

Then follows a free fantasia, in which the third theme, in the triplet rhythm, is most elaborately worked out, the development leading at last to a tremendous climax which closes the free fantasia in the dominant key of G major. Now comes a curious and wholly original episode; the theme of the Scherzo returns and is worked up briefly in a new way, with new orchestration, ending with a passage of long-sustained *pianissimo* and then *crescendo*, very similar to the one which led over from the Scherzo itself to the Finale. Indeed, this passage here leads to the triumphant return of the first theme at the beginning of the third part of the movement.

This third part is an almost exact repetition of the first, save that the third and conclusion-themes now come in the tonic. The concise development of the conclusion-theme leads immediately to the Coda, which begins with some brisk passage-work on the third theme, worked up to a climax

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which leads to a strong, and strongly insisted-on, half-cadence in the tonic key. This is followed by a *fortissimo* announcement of a figure from the second theme by the bassoons, answered "*piano dolce*" by the horns. This figure, which is taken from the antithesis of the second theme (as it appeared in the first and third parts of the movement), now appears as the thesis of what might almost be called a new theme, and is worked up in two successive climaxes, the second of which, going *crescendo poco a poco e sempre più allegro*, leads to the final "apotheosis" of the symphony, *Presto* in C major (2-2 time), in which the conclusion-theme is worked up with the utmost energy, in true Beethoven fashion,— much after the manner of the peroration to the *Egmont* and third *Leonore* overtures; only that here — as later in the finale to the eighth symphony, in F major — Beethoven seems absolutely unable to make up his mind to stop, and keeps hammering away at full chords of the tonic and dominant for forty measures, in sheer mad jubilation.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to which are added, in the last movement, 1 piccolo-flute, 1 double-bassoon, and 3 trombones. The score bears no dedication.

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Berlioz – – – – – – Symphony, "Harold in Italy"
VIOLA SOLO BY Mr. FRANZ KNEISEL.

Tschaikowsky – – – – – Symphonic Poem, "Francesca"
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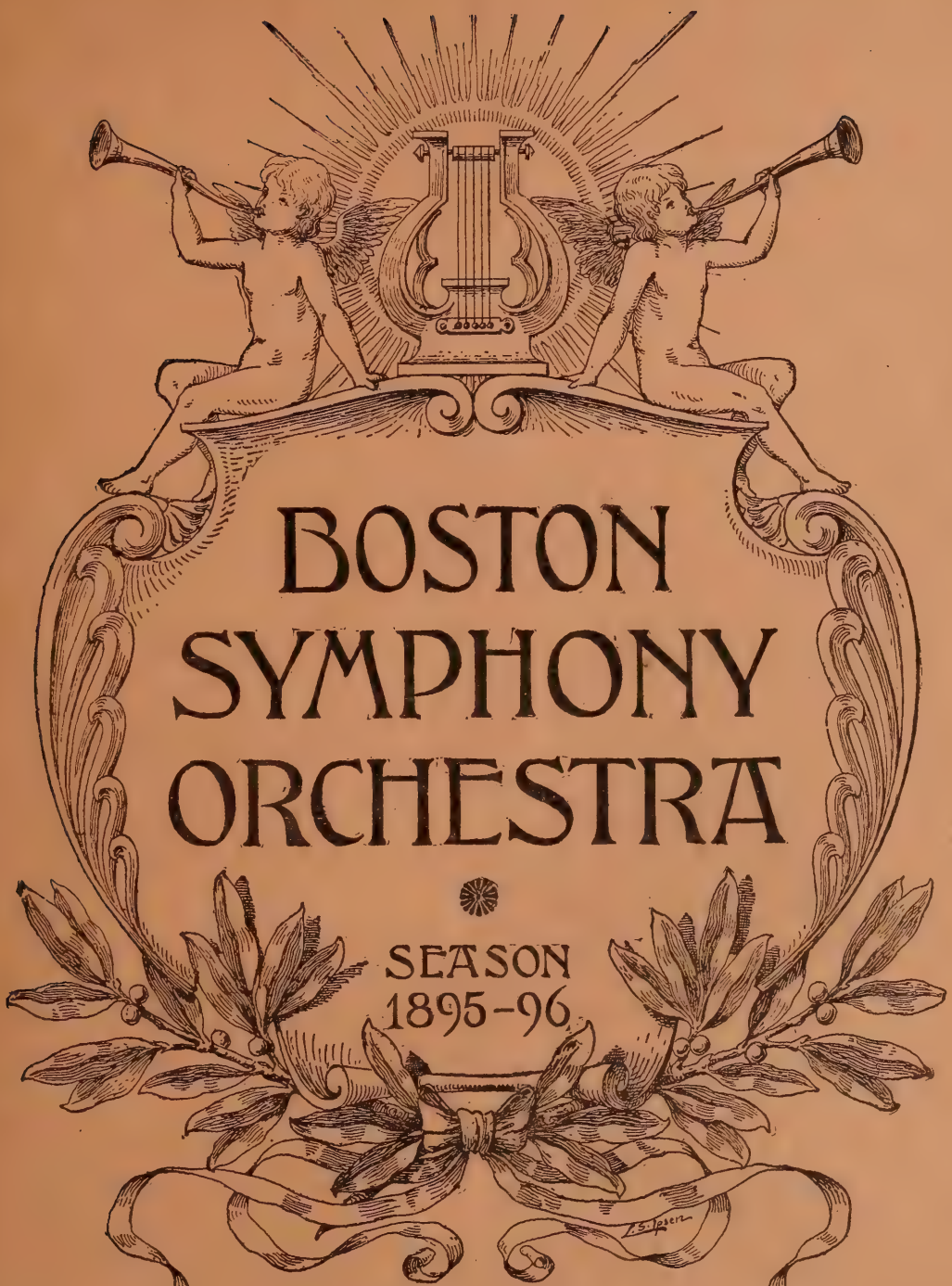
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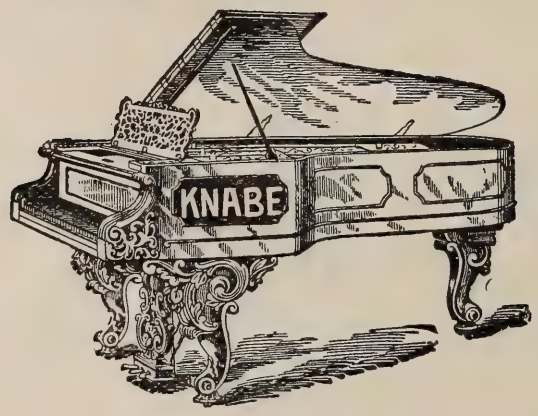
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PROGRAMME.

Hector Berlioz — Symphony No. 3, in G major, "Harold in Italy," Op. 16

(VIOLA SOLO BY Mr. FRANZ KNEISEL.)

I. Harold in the Mountains: Scenes of Melancholy, Happiness, and Joy: Adagio (G major) - - - - - - 3-4
Allegro (G major) - - - - - - 6-8

II. March of Pilgrims, singing their Evening Hymn: Allegretto (E major) - - - - - - - 2-4

III. Serenade of a Mountaineer of the Abruzzi to his Mistress:
Allegro assai (C major) - - - - - 6-8
Allegretto (C major) - - - - - 6-8

IV. Orgy of Brigands: Allegro frenetico (G major) - - - 2-2

Engelbert Humperdinck – Dream-Pantomime from "Hänsel and Gretel"

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SYMPHONY NO. 3, IN G MAJOR, WITH VIOLA OBLIGATA, "HAROLD IN ITALY," OPUS 16 HECTOR BERLIOZ.

This symphony originated in Paganini's asking Berlioz to write a viola concerto for him, the great violinist having just purchased a fine old viola, and knowing of nothing in the concerto form for the instrument. Berlioz accepted the commission only after a good deal of hesitation, objecting that, to write a good concerto for viola, one must play the instrument himself, and he did not. But at last he consented to try, and the idea struck him of writing an orchestral composition in several movements, in which the solo viola should play a part of a quasi-dramatic character. When he had nearly finished the sketch for the first movement, Paganini asked to see it, and was frightened by the number of rests in the viola part. "That is not the thing at all," cried he. "I am silent too long in it; what I want is to be playing all the time!" Berlioz told him that he knew from the beginning that he would be disappointed, and urged him to write the wished-for concerto himself. But for this Paganini said he had no time. So Berlioz, abandoning the idea of writing anything especially for Paganini, went on with his work in his own way. The result was the symphony with obligato viola, *Harold en Italie*, the subject being taken from Byron's *Childe Harold.*

The work was first given in public at the Conservatoire in Paris on November 23, 1834; but Berlioz introduced many alterations into the score afterwards. Paganini was present at the first performance; he expressed his delight with the work by sending Berlioz a check for twenty thousand francs the next day, which sum the poor composer devoted to paying off some crying debts, but especially to buying leisure to write his *Roméo et Juliette* symphony, which he dedicated to Paganini.

The first movement of *Harold en Italie* is entitled: "*Harold in the Moun-*

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tains; scenes of melancholy, of happiness and joy." It begins with a long slow introduction, *Adagio* in G minor and G major (3-4 time). This opens with a fugato on a sighing, chromatic subject in sixteenth-notes, first given out in *pianissimo* by the basses, then taken up by the first violins, then by the violas, and last by the second violins, while various instruments of the wood-wind group play a more *cantabile* chromatic counter-subject against it. This development continues for some time, until the full orchestra strikes in *fortissimo* with the tonic chord of G minor, and the harp begins some sextolet arpeggj. The modality now suddenly changes to G major; the solo viola (which, throughout the symphony, impersonates Harold himself) enters with a beautiful slow *cantilena*, which it develops at considerable length against alternate arpeggj in the harp and the clarinets; this melody is afterwards repeated in canon, with the first trumpet, bassoons, and 'celli on the antecedent, and the flutes, clarinets, oboes, and solo viola and harp on the consequent, while the violas and violins weave a cloud of cunning figural tracery about the whole.

The main body of the movement, *Allegro* in G major (6-8 time), begins with some free preluding, after which the solo viola, accompanied by the strings, announces the first theme — a chromatic melody of uneasy, restless character — which is developed by it and the orchestra. A sudden change, by a very unusual deceptive cadence, to F major leads to a hint at the second theme in the violas, 'celli, and bassoons, the theme itself soon appearing in the solo viola in D major (dominant of the principal key).* Its somewhat brief development closes the first part of the movement, which is repeated. There is no conclusion-theme.

Here Berlioz leaves the scheme of the sonata form: his elaborate free fantasia merges into the coda of the movement, there being only one or

*Melodic resemblances are curious things: this second theme of Berlioz's is, in one way, an anticipation of Offenbach's totally different-seeming "*Voici le sabre de mon père*" in *la Grande Duchesse de Gérolstein.* No two melodies could be more utterly different in character; yet both have, strictly speaking, much in common.

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two faint hints at anything like a third part. The coda is one long *crescendo a stringendo*, until the tempo becomes twice as fast as at the beginning of the *Allegro*.

The second movement, *Allegretto* in E major (2-4 time), is entitled: "*March of Pilgrims, singing their Evening Prayer.*" This march is one of Berlioz's most original conceits. The plan of the movement is as follows: a simple march-theme is played by the strings, the melody being sometimes in the violins, sometimes in the violas, sometimes in the basses; the regular development of this simple theme is constantly interrupted by the chiming of two bells, one in high B (represented by the flute, oboe, and harp), the other in medium C (represented by the horns and harp). Whenever this C-bell rings, the booming resonance of a large church-bell is suggested with singularly vivid picturesqueness by chords in repeated notes in the wood-wind and second violins. In addition to this march and tolling of bells, the solo viola (Harold) brings back reminiscences from the introductory *Adagio* of the first movement, without, however, interfering in the least with the development of the movement itself. The most striking effect is produced by the booming of the second bell, in C: it comes in on the last note of every phrase of the march-melody, no matter what chord the phrase may end on. For instance, the first phrase ends with the chord of D-sharp minor, in the midst of which the C-natural of the horns has the weirdest effect. Another peculiar effect in this march is that, no matter on what chord, nor in what key, a phrase may end, the next phrase almost invariably begins in E major: it is a constant straying away from the tonic, and suddenly finding yourself back there again. In the middle of the movement is an episode: the pilgrims' chaunt, a sort of choral sung alternately by the wood-wind and strings *con sordini* against a contrapuntal *pizzicato* bass, and waving arpeggj in the solo viola. Then the march returns once more, and gradually dies away.

The title of the third movement is: "*Serenade of a Mountaineer in the*

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Abruzzi to his Mistress." It takes the place of the scherzo. The first part (scherzo proper) is an *Allegro assai* in C major (6-8 time), in which the piccolo-flute and oboe in octaves play a vivacious little melody in dotted-triplet rhythm, to a strumming accompaniment in the violas *divise*, and long sustained notes in the second oboe, clarinets, and bassoons. It is a vivid suggestion of the bag-pipe and small pipe of the Roman peasants. The second part (trio) is much more extended. It is based upon a pastoral *cantilena* in C major, sung by the English-horn and other wind instruments against a varied accompaniment in the strings and harp. All at once the solo viola (Harold) returns with its *Adagio* theme from the introduction of the first movement, but without in the least interrupting the development of the serenade melody; soon this *Adagio* of Harold's is reinforced by all the violins and violas. The movement closes with a return of the short scherzo, followed by a return of the serenade melody, now sung by the solo viola, while the flute takes up the original viola *Adagio*, and the other violas keep insisting upon the lively dotted-triplet rhythm of the scherzo itself.

The fourth movement is entitled: "*Orgy of Brigands; recollections of the preceding scenes.*" It begins with an *Allegro frenetico* in G minor (2-2 time), which is soon interrupted by snatches from the preceding movements played by the solo viola. First comes a reminiscence of the introduction, then of the pilgrims' march, then of the mountaineer's serenade, then of the theme of the first movement, lastly of the introduction again, all these themes being interrupted by loud exclamations from the full orchestra. At length "Harold the dreamer" is silent and the brigands have full sway; the furious *Allegro* is developed in Berlioz's peculiar style, with all sorts of sudden changes of rhythm and key, and the most unflagging energy. The brilliant first theme is followed by a wailing second theme in the violins, and this by a terrific conclusion-theme in the wind instruments. It is probably to this conclusion-theme that Berlioz refers, in his account of conducting the symphony in Braunschweig, when he

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speaks of "brazen throats belching forth blasphemies." Curiously enough, this fourth movement is the one in the whole symphony which approaches most closely to the regular sonata-form; there are the three regulation themes, and the divisions into first part, free fantasia, and third part can be clearly enough traced. In the coda two solo violins and a solo 'cello (behind the stage) come in with a faint parting reminiscence of the pilgrims' march; at which, some convulsive sobs on Harold's viola lead back to a frantic renewal of the orgy.

This symphony is scored for 2 flutes (the first of which is interchangeable with piccolo), 2 oboes (the first of which is interchangeable with English-horn), 2 clarinets, 4 horns, 2 trumpets, 2 cornets-à-pistons, 4 bassoons, 3 trombones, 1 ophicleide (or bass tuba), cymbals, 2 tambourines, 1 pair of kettle-drums, 1 harp, 1 solo viola, and the usual strings. The score is dedicated to Humbert Ferrand.

The solo viola part in *Harold en Italie* has been compared to the "Fixed Idea," in the *Fantastic* symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the *Fantastic* symphony) is a melody, a *Leitmotiv;* it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interupted and arrested to make way for it. The viola part in *Harold en Italie* is something quite different. Save in the first movement — which, the reader will remember, was originally sketched out as part of an actual viola concerto — it holds itself quite aloof from the musical development;



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it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

I.

The Modal System.

It is hard to have to do with the ancient Greeks in speaking of Musical History; it is like having to do with the Egyptians in speaking of the History of Sociology: once you touch upon them, you run great risk of never getting past them. But the so-called Ambrosian and Gregorian modal systems, which were the basis of musical composition during a long, and at last glorious, period in the History of Music, are so intimately connected with the older Greek system that it is hardly possible to give any rational account of them without first touching upon their great common forerunner, the Ancient Greek Modal System.

Looking back with the retrospective eye of History, we now find that the whole Modal System — of which the Greek, the Ambrosian, and the

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Gregorian were but three successive phases — was nothing more but a preparatory step in the evolution of our modern Tonal System. The evolution of the musical scale is perhaps one of the most interesting and curious studies in all musical history. That a system of scale-formation so complex and intricate as the old modal one, and at the same time so well-nigh devoid of inherent musical reason of being, should have ruled the roast in the Art of Music for so many centuries as it did, may seem strange at first sight. It was almost entirely artificial, and most of its results were but conventional. The various scales formed in accordance with it lacked, for the most part, the true principle of musical organism and vitality; they were the results of laborious calculation, rather than of an interior musical necessity. But our possible wonder at the long life of this system — which still survives in much of the music of the Roman Catholic, Greek, and Anglican Churches — is lessened when we consider that, at the time of its inception, and long after that, the Art of Music was generally considered to be a branch of the Science of Mathematics; and *a priori* reasoning and synthetic ingenuity were far more favorite scientific tools in the old days than experimental investigation and logical analysis.

The formation of the Greek Modal System has generally been attributed to Pythagoras; doubtless many another philosopher had a hand in it, too; but its exact personal origin has nothing to do with my present purpose. Let me follow the current legend, and call it Pythagorean.

Considering the prevalent scientific spirit of his age, it is not a little curious that Pythagoras's first steps in the business were actually based on experimentalizing. His experiments on the subdivision of the vibrating monochord were essentially scientific; his first steps toward scale-forma-

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tion were of lasting value. It was only when he called his constructive ingenuity into play that he began to go astray, and obtain results which were purely conventional and destined to be modified or overthrown by time.

Pythagoras found that the sonorous vibration of half the length of a tense string gave a note just one octave higher than the vibration of the whole string. This interval of the octave was his starting point. He found further that the vibration of two thirds of the string gave a note a perfect 5th higher than the fundamental, given by the whole string. Here his experiments stopped, and his constructive ingenuity began to assert itself. He saw that the 5th divided the octave into two unequal parts: that the interval between the fundamental and the 5th was larger than that between the 5th and the octave. The latter, smaller interval was what we now call a perfect 4th.

His next step was accordingly to measure off a perfect 4th from his fundamental, thus obtaining a note which corresponded to no regular subdivision of his monochord; it was something like an architect's trying for the middle point of a given line by "stepping-off" equal distances from each end. He had now obtained four notes,— the fundamental, 4th, 5th, and octave,— which correspond exactly to the tonic, subdominant, dominant, and octave of the tonic in our modern tonal scale.

So far, his results had been excellent; but now his constructive ingenuity began to lead him farther and farther astray. He found that he had succeeded in subdividing his octave symmetrically: into two 4ths (one at each end) and a small residuum in the middle, the short interval between the 4th and the 5th. This smaller interval he called the *tonos*, or "tone." He found, moreover, that each of his 4ths was approximately equal to two and a half of such "tones" — not exactly equal, but nearly enough so to be temptingly suggestive. He accordingly divided each 4th into two tones

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and an (inaccurate) half-tone, which he called a "hemitone."* This made each of his primary intervals of a perfect 4th consist of a series of four notes, which series he called a "tetrachord." Each tetrachord consisted of two tones and a hemitone, and the two tetrachords of the octave were separated by an interval of a tone. He saw further that there could be three kinds of tetrachord, according to the position of the hemitone in each. The hemitone might fall at the beginning, in the middle, or at the end of the tetrachord. The grouping together of similar or different tetrachords was the basis of his next step in scale-formation.

Taking the notes which correspond to the white keys of the pianoforte or organ keyboard (neglecting the slight differences of pitch which result from our modern system of tuning), the following scales can be formed on the Pythagorean plan:

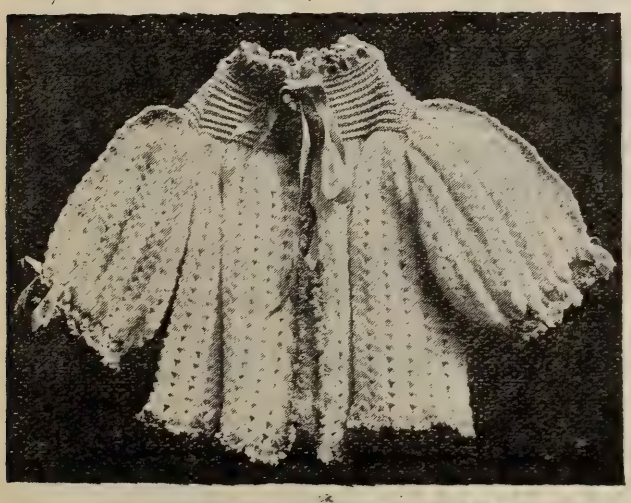
LIST I.†

C D E' F - G A B' C D E' F G - A B' C D E' F G A - B' C D E	Symmetrical.
A B' C D - E' F G A G A B' C - D E' F G	Unsymmetrical.

The first three of these scales may be called symmetrical because, in them, both the component tetrachords are of the same kind; the last two are unsymmetrical, being made up of dissimilar tetrachords. It will be found that these five scales are the only ones which can be formed of the "white notes" on the Pythagorean plan; attempts to base such scales on the notes F or B will result in one of the tetrachords comprising three

*It has been found well to preserve this Pythagorean term, "hemitone," as the interval coincides neither with the *semi*tone of the acoustically exact scale nor with that of the equally tempered scale. It is an interval unknown in modern music.

†The position of the hemitone in each tetrachord is indicated by an apostrophe ('); the dividing whole-tone between the two tetrachords is indicated by a hyphen (-).



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whole tones, and a hemitone falling between the two, whereas it was a Pythagorean postulate that each tetrachord should comprise two tones and a hemitone, and the two should be separated by a whole tone.

It will be seen that the first scale in the above list corresponds to our modern major scale; by some curious fatality, neither it nor any of its derivatives were used in the ancient Greek system; neither did it appear in the Ambrosian nor Gregorian systems, until added to the latter, as the Ionian (or Iastian) Mode, in very post-Gregorian days. This is a fine satire upon the musical spirit of the founders of the Modal System: the only one of the five possible original Pythagorean diatonic scales which had a real inherent musical reason of being was entirely neglected by them!

One more step, and the Pythagorean system of scale-formation stands complete — at least, as far as regards the diatonic modes (I will leave the question of chromatic modes wholly untouched here).

A further modification of the division of the octave into two tetrachords separated by a whole-tone was introduced: namely, the division into tetrachord and pentachord (or series of five notes). This divided the octave unequally, the pentachord being one whole-tone larger than the tetrachord. It is furthermore to be noted that the tetrachord and pentachord could not be separated by an interval of a tone (as the two tetrachords in the original division were), but that they were necessarily contiguous, one and the same note forming the boundary of both. This division of the octave into tetrachord and pentachord was of two sorts: it was either "arithmetic" or "harmonic." In the arithmetic division (so called because, in counting, four comes before five) the tetrachord came first; in the harmonic division the pentachord came first. The initial note of a scale and the note which marked the boundary between tetrachord and pentachord stood in something of the relation towards each other of the tonic and dominant in our modern scale; in fact, they were

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called tonic and dominant. Moreover, secondary scales could be derived from the primary ones by inverting the order of tetrachord and pentachord. For instance, take the following scale (arithmetic division):*

A b' c D e' f g A

invert the order of tetrachord (A b' c D) and pentachord (D e' f g A), and you get the following:

D e' f g A b' c D

A being still the tonic (although it comes no longer at the beginning), and D the dominant. Several of these derived scales seem at first sight to be identical with some of the primary scales; for instance, the one given above looks exactly like a harmonically divided scale based on D. But in the harmonically divided primary scale, D would have been the tonic, and A the dominant, whereas here A is the tonic, and D the dominant.

All the possible primary and derived scales were not actually used in Greek music; and the principle according to which some were used, and others discarded, is not easy to understand now,—if indeed it was anything more than mere chance. The scales in use were known as "Modes," and they were severally given names taken from various provinces in Greece, in which they were (or were supposed to be) especially popular. These names, such as Dorian, Phrygian, Lydian, etc., have survived to our own day.

*The tonic and dominant are indicated by capitals.

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ENGELBERT HUMPERDINCK was born at Siegburg-on-the-Rhine in 1854. He studied at the Conservatory at Cologne, and afterwards at the Royal Music-School in Munich. He was successively stipendiary (*Stipendiat*) of the Mozart, Mendelssohn, and Meyerbeer scholarships, and, on leaving the Music-School, travelled in Italy and Spain. He taught for two years at the Conservatory in Barcelona. Since 1890 he has been teaching at Hoch's Conservatory in Frankfort-on-the-Main. Before the production of his opera, *Hänsel und Gretel*, but little was known of him as a composer, and few of his compositions were published. Among these were two Ballads for chorus and orchestra, an *Humoreske* for orchestra (given here by the Boston Symphony Orchestra, under Mr. Arthur Nikisch, in the course of the season of 1892–93), a Waltz for pianoforte, and some songs. His now wide-spread reputation dates from the production of *Hänsel und Gretel*. Humperdinck was one of the several young musicians who helped Wagner in the staging of the *Ring des Nibelungen* and *Parsifal* at Bayreuth — helping at rehearsals, directing music behind the scenes, &c. He is also mentioned as one of the musical mentors of young Siegfried Wagner.

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HÄNSEL.

(*Very sleepy.*)

The Sand-man has been here!

GRETEL.

(*The same.*)

Let's say our evening prayers!

(*They crouch down and fold their hands.*)

BOTH.

(*Mezza voce.*)

When at eve I lay me down to sleep, fourteen little angels stand around me: two at my head, two at my feet, two at my right, two at my left, two to tuck me in, two to wake me, two to show me the way to heaven's paradise!

(*They sink backwards upon the moss and straightway fall asleep beneath the fir-tree, with their arms wound round each other. Total darkness. A bright light suddenly breaks through the mist from above; the mist forthwith assumes the shape of a cloud, and soon that of a stair-case leading down to the middle of the stage. Fourteen angels in bright, long-flowing garments walk, two by two, down the cloud-staircase, while the light grows brighter and brighter, and take their places round the sleeping children, according to the order named in the "Evening Prayer": the first couple at their head, the second at their feet, the third right, the fourth left; the fifth and sixth couples then separate and take positions between the others, so that the twelve angels form a complete circle. At last, the seventh couple step into the circle, and take their places, as "guardian angels," on either side of the children. The other angels now take hands and dance a stately measure round about the group. The whole stage is filled with intense light. While the angels form a picturesque final tableau, the curtain falls slowly.*)

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At this concert the voice-parts are naturally omitted. The movement, a moderate *Andantino* — beginning in D major, then passing through B-flat major, E-flat major, and E major, to settle down finally in the key of F major (4-4 time),— is scored for 2 flutes, 2 oboes, 2 clarinets, 1 alto-oboe, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, triangle, harp, and the usual strings.

"Francesca da Rimini," Fantasia, Opus 32.

Peter Ilyitch Tschaikowsky.

On a fly-leaf of the score of this orchestral fantasia of Tschaikowsky's we read the following:

Perviene Dante nel secondo cerchio dello inferno. Quivi vede, che sono puniti i lussuriosi, la pena dei quali è l' essere tormentati di continuo da crudelissimi venti sotto oscuro e tenebroso aere. Fra questi tormentati riconosce Francesca da Rimini che racconta la sua storia.

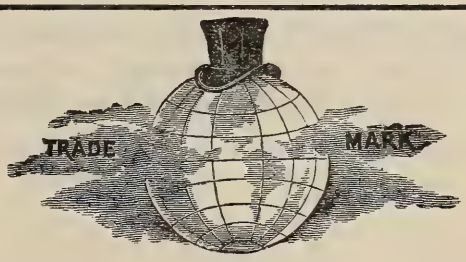
. . . nessun maggior dolore,
Che ricordarsi del tempo felice
Nella miseria; e ciò sa il tuo dottore.
Ma se a conoscer la prima radice
Del nostro amor tu hai cotanto affetto,
Farò come colui che piange e dice.
Noi leggevamo un giorno per diletto
Di Lancillotto, come amor lo strinse:
Soli eravamo e senza alcun sospetto.
Per più fiate gli occhi ci sospinse
Quella lettura, e scolorocci il viso:
Ma solo un punto fu quel che ci vinse.
Quando leggemmo il disiato riso
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Questi, che mai da me non fia diviso,
La bocca mi baciò tutto tremante:
Galeotto fu il libro, e chi lo scrisse:
Quel giorno più non vi leggemmo avante.
Mentre che l' uno spirto questo disse,
L' altro piangeva sì, che di pietade
Io venni men così com' io morisse;
E caddi, come corpo morto cade.

(Dante, Inferno, V.)

The English of which is:

Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be continually tormented by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story.

. . . There is no greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

One day, for pastime, we read of Lancelot, how love constrained him. We were alone, and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read of how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther.

While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying; and fell, as a dead body falls.*

The composition is a perfectly free piece of fantastic, picturesque writing, in no traditional form. Its poetic key-note is the "*crudelissimi venti sotto oscuro e tenebroso aere* (cruelest winds under a dark and gloomy air)" of the second circle of hell, described by Dante. The meeting with Francesca and Paolo comes as an episode (*Andante cantabile non troppo*) about the middle of the composition, the emotions of grief and passionate love coming alternately to the surface, against an almost constant background of whirling storm-wind.

The composition is scored for 3 flutes (of which the third is interchangeable with piccolo), 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum, cymbals, tam-tam, 1 harp, and the usual strings. The score is dedicated to Serge Taneeff.

Overture to "Sakuntala," in F major, Opus 13. Karl Goldmark.

This concert overture, first given by the Philharmonic Society in Vienna in 1865, was the keystone of Goldmark's universal fame as a composer. The following Preface is printed in the full score:

For the benefit of those who may not be acquainted with Kalidasa's famous work, *Sakuntala*, we here briefly condense its contents.

* John A. Carlyle's translation.

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Sakuntala, the daughter of a nymph, is brought up in a penitential grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring, by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king by her companions, as his wife, he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now, the ring is found by some fisherman and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The overture is somewhat freely constructed, although it adheres, in the main, to the general scheme of the sonata-form. It opens, *Andante assai* in F major (3-4 time), with some suave harmonies in the violas, 'celli (largely divided), and bassoons, in which the low trills may be fancied to bear some reference to the gurgling of a spring — indicative of Sakuntala's parentage; her mother being a water-nymph. After a few measures of this, the tempo changes to *Moderato assai* in F major (3-4 — or 9 8 — time), and the clarinet and two 'celli in unison sing the tender love-melody of the first theme over soft harmonies in the strings and bassoons. Soon the first violins and oboe bring in an equally sensuous second theme, against which the second violins and violas pit figures from the first as a counter-theme.

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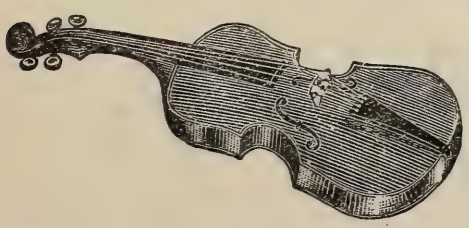
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After a while the figuration in the middle strings, reinforced by the horns, assumes a more lively rhythmic character, and a new triplet-figure soon takes possession of the whole orchestra, which leads by a short *crescendo* up to a modulation to A minor, *Poco più mosso*, in which key all the brass now launches forth the brilliant third theme — a vivacious hunting-tune, of which the peculiar rhythm just brought in by the second violins, violas, and horns is the most prominent feature. This theme is now briefly developed, being tossed about alternately between the three principal masses of the orchestra: the brass, the wood-wind, and the strings; leading to a resounding *fortissimo* of the full orchestra. Next follows a long development of a new *cantabile* theme, *Andante assai* in E major, which bears, however, an evident relationship to the tender and sensuous second theme. This passage, which begins with the melody in the oboe and clarinet, against swept chords in the harp and waving triplet arpeggj in the violins and violas, soon calls in the full force of the orchestra in rich harmonies, with sparkling arpeggj in the harp. It is followed by a *Più mosso, quasi Allegro* movement, beginning *pianissimo* in F-sharp major, and ending *fortissimo* on the dominant of F major, in which the third ("hunting") theme is worked up brilliantly in passage-work to a resounding climax. This ends the first part of the overture. I may here warn the reader that, in designating the themes as "first," "second," and "third," I use these terms wholly untechnically, to indicate the several themes in question by the order of their entry; their respective characters, as well as their treatment, forbid their being looked upon as the regular first, second, and conclusion-themes of the sonata-form.

The second part of the overture (corresponding pretty closely to the third part in the sonata-form) begins exactly as the first part did — with the gurgling "water-music" — and is developed in almost precisely the same manner, if with certain differences of key, up to the end of the long *Andante assai* (then in E major, now in E-flat major); but now, instead

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of the "hunting" theme returning, we come upon a sort of free fantasia, in which the first theme is elaborately, if not very extendedly, worked out in imitative counterpoint by various wind instruments against high triplet arpeggj in the violins. This leads to the third part of the overture, or Coda. A long-drawn-out *crescendo* climax on figures from the "hunting" theme leads to a *fortissimo* outburst of the full orchestra on the first and second themes in conjunction: first theme in the flutes, oboes, clarinets and violins, second theme in the four horns in unison, against plain chords in a syncopated rhythm in the rest of the orchestra. A free climax, beginning with the "hunting" theme, and passing from *Quasi Allegretto* to *Allegro vivace* and *Quasi Presto*, brings the overture to a close.

This overture is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harps ("if possible, two!"), and the usual strings. The scoring is, for the most part, very full, as was Goldmark's habit. The score is dedicated to Ludwig Lakenbacher.

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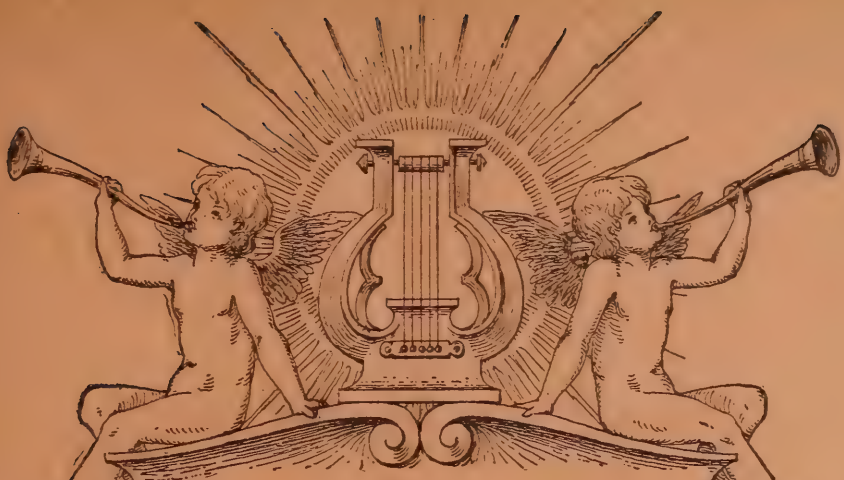
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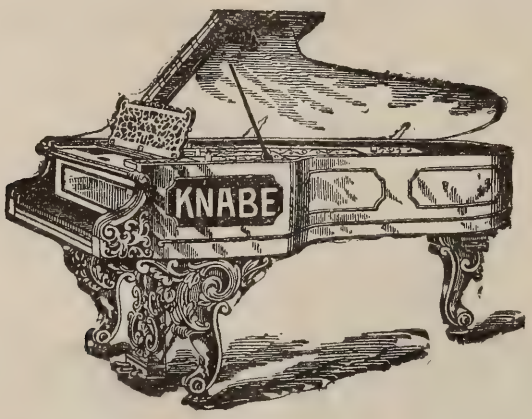
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This symphony is set down as "No. 9, opus 88," in Breitkopf & Härtel's edition of the full score, and as "opus 88" in André's edition of the parts. It is often known as the *Parisian* symphony, or the "symphony without minuet." It was written in Paris in June, 1778. Mozart writes as follows about its first performance, in a letter to his father, dated "Paris, July 3, 1778":

I have composed a symphony for the opening of the *Concert Spirituel*, which was performed with great applause on Corpus Christi day. I hear, too, that there is a notice of it in the *Courrier de l'Europe*, and that it has given the greatest satisfaction. I was very nervous during the rehearsal, for in my life I never heard anything go so badly. You can have no idea of the way in which they scraped and scrambled through my symphony twice over; I was really very uneasy, and would gladly have had it rehearsed again, but so many things had been tried over that there was no time left. I therefore went to bed with an aching heart and in a discontented and angry spirit. Next day I resolved not to go to the concert at all; but in the evening, the weather being fine, I at last made up my mind to go, determined that, if it went as badly as at the rehearsal, I would go into the orchestra, take the violin out of the hands of M. La Haussaye, the *first violin*, and lead myself, I prayed to God that it might go well, for all is to His greater honor and glory; and *ecce*. the symphony began. Raaff was standing beside me, and just in the middle of the *Allegro* a passage occurred which I felt sure must please, and there was a burst of applause; but, as I knew at the time I wrote it what effect it was sure to produce, I brought it in once more at the close, and then rose shouts of "*Da capo!*" The *Andante* was also liked, but the last *Allegro* still more so. Having observed that all last as well as first *Allegros* here begin with all the instruments together, and generally *unisono*, mine commenced with only the two violins, *piano* for the first eight measures, followed instantly by a *forte;* the audience, as I expected, called out "hush!" at the beginning, and the instant the *forte* was heard began to clap their hands. The moment the symphony was over, I went off in my joy to the Palais-Royal, where I took a good ice, told over my beads, as I had vowed, and went home.

Mozart afterwards rewrote the *Andante* for a performance of the symphony in Vienna; it is in this second version that the movement is pub-

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lished in all the now current editions; the older version was discovered in a copy of the original Paris edition in Stuttgart.

The first movement, *Allegro assai* in D major (4-4 time), opens with the "*premier coup d'archet*," once famous in Paris orchestras,— a strong *forte* chord for the full orchestra, allowing all the strings to show their accuracy of attack by coming in sharply together. In this particular instance, all the strings, brass, and kettle-drums strike the tonic D in unison and octaves, the wood-wind filling in the harmony. This brilliant exordium is part of the first theme, which is briefly exposed by the violins, accompanied by the wood-wind and horns, and followed by a short subsidiary passage for full orchestra, ending on the tonic chord. Then follows an episodic period, still in the tonic, in which a bright little squib-like figure is developed in the first violins, against running counterpoint in triplets in the second, and a *staccato* bass in the violas and basses, followed by some brilliant *tutti* passage-work which ends in the key of the dominant. This passage might be called a first subsidiary; but the thematic material upon which it is based is really a sort of anticipatory hint at the second theme of the movement. The second theme now appears in the dominant: not the quasi-sentimental *cantilena* (the "*Adagio* in the midst of an *Allegro*," as Wagner puts it) almost invariably used as a second theme by post-Mozartian symphonic writers, but a series of bright little *fusées* and descending runs in 3rds in the violins, answered by little sighing figures in 3rds in the wood-wind. The concluding portion (antithesis) of the theme consists of some graceful developments on an arpeggio figure by the violins and violas in octaves, against sustained harmonies in the wood-wind and a *pizzicato* bass. Next follows a long and fully developed second subsidiary of contrapuntal passage-work for the full orchestra in *forte*, interrupted by some lighter, more playful passages in the violins and violas; the dominant is still the reigning tonality. A brief conclusion-theme, in which the triplet rhythm predominates, brings the first part of the movement to a brilliant close; there is no repeat.

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This first part merges immediately into the free fantasia, the opening measures of the one (first theme in the dominant) being also the closing measures of the other. This free fantasia, beginning as has been said with a re-exposition of the first theme in the dominant, soon assumes the shape of an imitative contrapuntal working-out of a figure taken from the second theme, but so transformed as to seem a new theme in itself. This working-out soon changes to free passage-work, and the short fantasia soon ends with a return to the tonic, leading immediately to the beginning of the third part of the movement.

The third part bears quite the regular relations to the first, save that the episode on the "squib" figure is now omitted, and that both the second subsidiary and the conclusion-theme are more fully developed than before,— somewhat after the fashion of a free coda. The movement ends with a strong restatement of the "*coup d'archet*" figure of the first theme in the tonic, this time in bare unisons and octaves.

The form of the second movement, *Andante* in G major (6-8 time), is of the simplest. A long *cantabile* theme is developed, the melody being now in the first violins, now in the flute, and now in both together; this whole theme is then repeated, with but little change in the development or orchestration, and in the same key. Then follows a short coda, beginning with another repetition of the first part of the theme. Yet, with all this apparent simplicity, the movement is seen, upon closer examination, to have essentially the character of the sonata-form. Its single theme is really tripartite, consisting of three successive periods: thesis, antithesis, and conclusion, which three periods play the part of the regular first theme, second theme, and conclusion-theme of a sonata movement. One wonders, however, what the first version of this movement can have been; this, its second version, being so unusually simple.

The third, and last, movement, *Allegro* in D major (4-4 time), is also in the sonata-form. The thesis of the first theme — *staccato* running counter-

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point in the second violins, against a syncopated figure in the first — is given out *piano*, and followed by a dashing *forte* antithesis in the full orchestra. The whole theme is then repeated, exactly as before, save for a slightly more extended development of the thesis. Next follows a period of *tutti* subsidiary passage-work, leading to a modulation to the key of the dominant, and closing with a half-cadence. Then comes the second theme, in the dominant: a brief passage in imitative contrapuntal writing, followed by an equally short subsidiary of *tutti* passage-work. The conclusion-theme, also partaking largely of the character of passage-work, is considerably more extended, the first part of the movement closing in the dominant with a reminiscence of the antithesis of the first theme.

The free fantasia consists of some free fugato work on the second theme; it is short, and soon leads to the return of the first theme in the tonic at the beginning of the third part of the movement. This third part is a rather incomplete reproduction of the first, the whole second theme being omitted; on the other hand, the first and conclusion themes are somewhat more extendedly developed.

The whole symphony is brilliant, and speaks more of vivacity and high animal spirits than of profound feeling. It is also conspicuous for the curious persistency with which it adheres to the keys of the tonic and dominant, with exceedingly few, and only passing, modulations to other keys. One feels that, in it, Mozart meant to write something at once simple and finely wrought, to please the Parisian taste. It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. In the first and last movements the bassoon parts are written on the same staff with the 'celli and double-basses; now and then, on any staff left vacant for the nonce by other wind instruments.



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(*Continued.*)

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List II.

I°	D	e'	f	g	A	b'	c	D
II°	E'	f	g	a	B'	c	d	E
III°	F	g	a	b'	C	d	e'	F
IV°	G	a	b'	c	D	e'	f	G

These were the four Ambrosian (or Authentic) Modes of the Western Church. When Pope Gregory the Great, about the end of the sixth century, remodelled the system, he added four more modes, derived from the four authentic ones by the old plan of inversion of pentachord and tetrachord. These were known as the First, Second, Third, and Fourth Plagal Modes (from the Greek *plagios*, slanting). They were:

List III.

I°	Plagal	A	b'	c	D	e'	f	g	A
II°	„	B'	c	d	E'	f	g	a	B
III°	„	C	d	e'	F	g	a	b'	C
IV°	„	D	e'	f	G	a	b'	c	D

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Thus the Gregorian System comprised eight modes, four authentic and four plagal (with the tonic on the fourth degree of the scale, and the dominant on the first). The system had not been long in vogue when it occurred to some ingenious churchman to revive the old Greek modal names, and apply them systematically to the eight Gregorian Modes. This was done, and the list stood as follows:

List IV.

I°	Dorian Mode	Tonic, D; Dominant, A.
II°	Hypo-Dorian Mode	Dominant, A; Tonic, D.
III°	Phrygian Mode	Tonic, E; Dominant, B.
IV°	Hypo-Phrygian Mode	Dominant, B; Tonic, E.
V°	Lydian Mode	Tonic, F; Dominant, C.
VI°	Hypo-Lydian Mode	Dominant, C; Tonic, F.
VII°	Mixo-Lydian Mode	Tonic, G; Dominant, D.
VIII°	Hypo-Mixo-Lydian Mode	Dominant, D; Tonic, G.

Very systematic, as may easily be seen; but unfortunately full of the most frightful historical inaccuracy! The ingenious deviser of this Græco-Gregorian nomenclature got one point almost right, and all the others wrong! And his mistakes have been fraught with terrific confusion to musical historians (and their readers) ever since.

He knew that the old Greek modes were named in regular order: Dorian, Phrygian, Lydian, Mixo-Lydian, etc.; also that the mode (or, more properly, *a* mode) based on A was called the Hypo-Dorian, and that it was a derived mode. This seemed to fit his scheme exactly; for the first plagal mode in the Gregorian System was also a derived mode, and began its scale on A. He forgot, however, that the Greek Hypo-Dorian Mode was in the harmonic (not in the arithmetic) division, that its tonic was A, and its dominant E. Worst of all, he overlooked the fact that the First Plagal Mode in the Gregorian System was the *lowest* of all, and he had named his church modes in an *ascending* order; whereas the Hypo-Dorian Mode was the *highest* in the Greek system, in which the several modes were named in

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a *descending* order. After calling his First Plagal Mode (arithmetic division) the Hypo-Dorian, he was perfectly logical in calling the First Authentic Mode (harmonic division), from which it was derived, the Dorian. Only the uncomfortable fact remains that the Greek Hypo-Dorian Mode (on A, harmonic division) was derived from the Dorian Mode (on E, arithmetic division); so that calling the First Authentic Mode (on D) the Dorian was historically all wrong. The result was that not a single mode in the Gregorian System corresponded to the mode of the same name in the Greek System. Leaving aside the distinction of arithmetical or harmonic division, the Gregorian modes correspond approximately to the old Greek modes as follows:

List V.

Gregorian Modes.	Greek Modes.
I° Dorian (1st Authentic)	(Not used)
II° Hypo-Dorian (1st Plagal)	Locrian
III° Phrygian (2nd Authentic)	Dorian
IV° Hypo-Phrygian (2nd Plagal)	Mixo-Lydian
V° Lydian (3rd Authentic)	Hypo-Lydian
VI° Hypo-Lydian (3rd Plagal)	Lydian
VII° Mixo-Lydian (4th Authentic)	Hypo-Phrygian
VIII° Hypo-Mixo-Lydian (4th Plagal)	Phrygian

Let me add, by the way, that such a barbarous term as "Hypo-Mixo-Lydian" was wholly unknown in Greek nomenclature.

The introduction of the four Plagal Modes was not the only element in the Gregorian Chaunt that distinguished it from the earlier Ambrosian. If no other difference had existed, Gregorian melodies, written in the Authentic Modes, would not have differed essentially in character from the older Ambrosian melodies, written in the same modes. Yet all authorities, especially the older ones, agree that the general character of the Gregorian and Ambrosian chaunts was distinctly different. In what this difference consisted is not so plain, and is to-day a question open to discussion. Old

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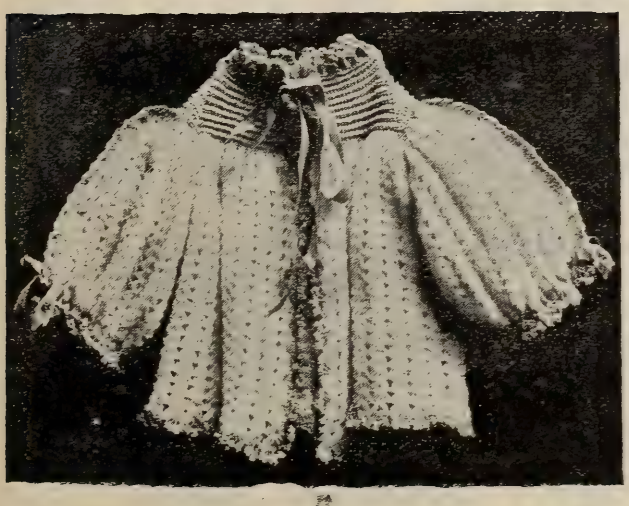
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musical writers are extremely vague on this head. Yet this much may be said with sufficient certainty: that the difference must have lain mainly, if not wholly, in the manner of singing. It is more than probable that Gregory the Great included many of the old Ambrosian melodies in his famous collection of chaunts; so that the difference between the two forms could hardly have been a purely melodic one. The exceedingly imperfect system of notation in which both the Ambrosian and the Gregorian chaunts were originally written does not furnish us with any distinctive mark by which we can tell one form from the other. The written melodies seem to have essentially the same character. But, as this notation merely hinted at the relative pitch of the component notes of a melody, and did not in the least indicate the rhythm, or measure, it seems pretty evident that what difference did exist between the two forms must have been rhythmic rather than melodic.

The Ambrosian Chaunt did not by any means die out, as soon as the Gregorian was established. The Ambrosian ritual is still in use in Milan, to this day, although most of the traditions bearing upon the manner of performance have been lost. We no longer hear the Ambrosian Chaunt in its purity. But, while the Gregorian style of singing was cultivated in Rome, the Ambrosian manner was preserved in all its original purity in Milan for several centuries. Radulf von Tongern, a writer of the fourteenth century, an ear-witness whose testimony can be implicitly trusted, declares that he found the Ambrosian Chaunt entirely different from the Roman Gregorian. He calls the Ambrosian "solemn and vigorous," the Gregorian "more simply sweet and well ordered." Yet this testimony does not mean much to us now, as, according to our present notions, the terms "solemn and vigorous" apply quite well to the Gregorian Chaunt.

Some writers have supposed that the difference between the two forms was that the Ambrosian melodies were sung in rhythmical phrases, whereas, in the Gregorian Chaunt, all the notes were of equal length,—somewhat as



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in the Lutheran Choral. This theory will not, however, hold water. According to the best authorities, the difference seems to have been really this:

In St. Ambrose's day (the fourth century) Latin was still the vernacular language, and the laws of Latin versification were still in force. The rhythmical accent, or *ictus*, in a verse of poetry fell upon certain syllables which were *long* according to the rules of prosody. But this rhythmical accent, or *ictus*, fell upon syllables according to their position in the verse, not according to their position in the separate words of which the verse was made up. Thus it often happened that syllables were accented in poetry which were unaccented in prose, and *vice versa*. We find something very like this displacement of the every-day, prose accent when Shakspere makes Romeo say, "Thou détestable maw," in apostrophizing Juliet's tomb.

But in Gregory the Great's day Latin had already become a dead language; and, when monks wrote Latin hymns, they applied the rules of modern versification, so arranging the words in their verses that the rhythmic *ictus* coincided with the habitual accentuation of every-day prose, as it does in English poetry to-day.

Now, in the Ambrosian Chaunt, the rhythm of the melody, its division into long and short, accented and unaccented, notes, followed the prosodical quantity of the *syllables* of the text, according to the laws of Latin versification. In the Gregorian Chaunt, the rhythm of the melody followed the natural accentuation of the *words* of the text, an accented syllable being considered as long, and an unaccented one as short, whether they were actually so by the rules of prosody, or not.

But the great fact, the most important element to us to-day, in the whole Modal System — whether Greek, Ambrosian, or Gregorian — is its almost complete artificiality and conventionality. After a few scanty acoustical experiments, it was formed, not according to musical instinct and rule-of-

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thumb, but according to the most irresponsible mathematical calculation. Pythagoras's settling the octave aud 5th, according to the vibration of subdivisions of the monochord, was an extremely lucky venture,— although he evidently had little notion *why* these particular intervals were valuable as a basis for scale-formation. His dividing the octave into two diatonic tetrachords was also a lucky accident; it has well stood the test of time. But the fact that, after establishing a tonic, dominant, and subdominant,— the perfect 5th, 4th, and octave of all our modern tonal scales,— he remained completely blind to the next indispensable element, the one without which neither dominant nor subdominant have half their musical value, that is, to a *leading-note* a semi-tone below the octave, shows how exceedingly embryonic his musical instinct must have been, and how little he exerted or trusted to it, at that.

This artificiality and conventionality of the modal scales had its influence upon all the music written in them. The whole glorious strict simple counterpoint of the fifteenth and sixteenth centuries was based upon the Modal System. No form of composition ever known was hampered and hemmed in by so terrifying an array of stern and unbreakable rules! We see clearly enough to-day that many, perhaps most, of those rules had little to do with the true nature of Music; no one respects them now. But we see equally clearly that, without them, the great old strict counterpoint could not have been at all: it would have been sheer unmusical chaos! As it was based upon an artificial system, it had to have artificial rules to hold it down to that system. Remember that these rules were not contrary to the nature of Music,— else they had been wholly bad,— they were but timid half-measures, by which Music could painfully manage to be organic and comprehensible to the ear, *in spite of* the artificialities and mere conventionalities of the Modal System. Their real virtue was, not that they held Counterpoint down to the Modal System, but that they enabled it to be musical in spite of the Modal System.

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Figaro's quip, "*Ce qui est trop sot pour être dit, on le chante,*"—like other sayings that have true wit in them,—was not without a tolerably sound foundation in fact. When we consider the amount of verse to which music, immortal or otherwise, has been wedded, and then reflect upon the average quality of such verse, we feel that the Art of Music has often contracted misalliances of quite another sort than those "*mariages de convenance entre l'art et la basse industrie,*" against which Berlioz railed so bitterly.

The literary and poetic worth of opera-texts, especially, has long been proverbial; the average opera libretto is not precisely the production to claim our heartiest respect. That the literary style, poetic diction, and, upon the whole, the general calibre of thought to be found in most libretti should be third or fourth rate at best, is not, after all, very surprising. With the exception of Ottavio Rinuccini, Metastasio, and Philippe Quinault, few poets worthy of the name have cared to occupy a position which has too generally been regarded as that of playing second fiddle to a musician. Curiously enough, though, some real poets wrote libretti for English operas in the old Purcell days; but there have been times when England had poetry enough and to spare; and we need be no more surprised at a man like Dryden's occasionally turning his hand to libretto writing than at Raphael's now and then painting stage scenery. But, as a rule, opera libretti have been manufactured by literary journeymen rather than written by poets.

Composers have known well enough, on their side, that music can cover up a multitude of sins in the way of slipshod diction, and cast a halo of splendor round an exceedingly tenuous poetic fancy. They have been content to accept libretti of more than questionable literary quality, so long as they could feel that the story possessed enough of dramatic interest to hold the attention of an audience. This has nearly always been

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looked upon as a *sine qua non*, and with perfect justice, too; for experience has taught that, even in Italy — where the opera has steadily turned its musical side uppermost — a dull and dramatically uninteresting libretto has generally been quite enough to swamp a score that would otherwise have found favor in the eyes of the opera-going public. Fine music could easily induce people to swallow the inanest commonplaces of diction, and condone the most deplorable vacuity of poetic fancy; but, if the story was void of dramatic interest, the work was damned outright.

If we count up the operas which have successfully held the stage for a considerable period, we shall see that nearly all of them have more or less exciting libretti. Mozart's *Zauberflöte* is, perhaps, a unique example of a score's having sufficient buoyancy to float an utterly undramatic and incomprehensible text. Indeed, I think we should find, if we looked carefully, that not a few of the libretti of popular operas have more intrinsic dramatic value than we are habitually inclined to attribute to them. So soon as we leave the music out of consideration, the commonplace doggerel of the text is often apt to blind us to the real dramatic merit of the story. It is even with some surprise that we find a thinker like Schopenhauer — whose specific judgments on Art were, to be sure, never quite free from a certain naïveté — calling the libretto of Bellini's *Norma* "a highly complete tragedy, a true model of a tragic plot, of tragic progression in the action, and of dramatic development."

Still it is often, perhaps in most instances, enough to insure the success of a libretto that it presents to the listening spectator little more than a series of dramatic situations, of dramatic incidents, which of themselves appeal strongly to the imagination or the emotions, without definitely calling the attention to the development of the story as a coherent whole, nor exciting much interest in the various *dramatis personæ* who take part in the action. An excellent example of this is Eugène Scribe's libretto to *Robert le Diable*. The story is very confusedly told: I doubt much

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whether many persons, even among those who are familiar with the work, either know, or care to know, exactly what it is all about, and whether any one feels the faintest personal interest in the good or ill fate of the several characters in it. Whether Bertrand gains his point, or Alice hers, is a matter of perfect indifference to most of us; both story and characters are the merest tissue of cobwebs and moonshine. But the situations are, in themselves, steadily dramatic; we do not care much what has gone before, nor what is to come next; yet the scene actually going forward before our eyes has a strong, if perhaps only momentary, interest for us. The action in hand lays hold upon our attention, and the music does the rest.

Now if incoherent and ill-constructed libretti of this sort are found to possess enough dramatic interest to keep people awake to the music for a whole evening, it is not to be wondered at that countless opera-texts, founded upon historical events or, still better, acknowledged masterpieces of fiction or drama — Shakspere plays, Scott novels, or what not — should have been willingly accepted by composers, and found all-sufficient to their purpose.

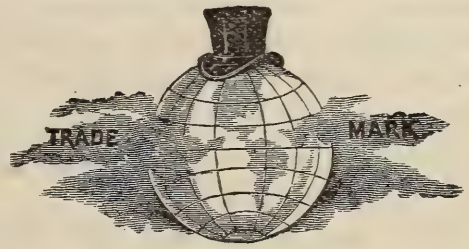
It is somewhat surprising, however, in view of the sources from which vast numbers of opera-texts have been derived, and of the unquestionably interesting and dramatic quality of the stories upon which they are based, how exceedingly seldom we find in the Lyric Drama anything like a humanly interesting character. Even when the plot and its development are thrilling as possible — as, for instance, in *Rigoletto* or *Ernani* — the interest we feel in it is, in most cases, of a very impersonal sort. It is much the same interest that we should feel in a well-played tennis match, a love affair, controversy, or duel, between two people whom we do not know; we care for the game, not for the players. It is one of the rarest things in the world to find in the Lyric Drama a character of sufficiently sharp definition and solid consistency for us to recognize it as a human in-

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dividuality, to the point of entering into personal emotional relations with it. Prose Fiction and the spoken Drama place before us hosts of characters whom we not only recognize as particular incarnated types of humanity, but to whom we attribute a certain individual psychical and emotional life; we feel that we have a personal acquaintance with them; we like or dislike, love or hate them. But how very seldom do we meet with such people on the operatic stage! The figures that play their parts before us there are in general nothing to us, nor we to them; we hardly know them, save by name. Let Elvira and Ernani die, if so it please the dramatist and composer; we, for one, can get over it. But with Shakspere's Romeo and Juliet it is different: they are the friends of our heart, and we feel their death as a personal misfortune.

Does the fault lie with the librettist or with the composer? It were hard to tell. It may very well be questioned whether it lies within the possibilities of Music to *delineate* character at all. I know that a great deal has been said and written about so called "musical character-drawing." If this expression is interpreted with due latitude, I find little to urge against it; but, if interpreted with scientific strictness, it means nothing. Using language with nice exactness, it may truly be said that Music can add vividness, intensity, and impressiveness to a delineation of character; by its emotional subtlety or energy, by its appropriateness, above all by its suggestiveness, it can italicize this or that characteristic trait, make what may be called the general psychical atmosphere of a character more sensible, and otherwise impart added vigor to the picture. But actually delineate a character it can not; the character must first be definitely and unmistakably drawn by other means. For, though Music possesses an unspeakable power of intensification, it has, of itself, no power of definition at all. Even as a medium of expression, it deals wholly in generalities; as a means of characterization, it can never take the initiative. What is called "musical character-drawing" should more properly be termed "character-coloring." A dramatic composer is quite helpless to impart consistency, sharpness of definition, or real-seeming individuality to a character which the librettist has left vague in outline and void of personal vitality. Let the poet first set up a character firmly upon its feet before you; then can the musician step in and enhance its force and significance an hundredfold— then, but not till then.

Music can impart well-nigh boundless and everlasting significance to what might otherwise be quite a commonplace character; but the character, though commonplace, must be real and true, to begin with. What is da Ponte's Leporello (in the libretto), compared with Mozart's Leporello (in the opera) — that prince and king of all rascal-valets, own brother to Molière's Scapin? Da Ponte shows you a sharply drawn, life-like, but withal rather homely figure; Mozart touches him with his composer's wand, and he forthwith fills the universe! But mark that Leporello, even when fresh from da Ponte's pen, was already alive; had he been a mere puppet, with only the external semblance of a man, he would have remained so to the end, let Mozart do his best and magicianmost.

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It may be also that, since Wagner — who possessed an enormous power of character-drawing, both poetically and musically,— this once tolerated lack of character on the Lyric Stage will be popularly regarded as quite as much of a defect in an opera-libretto as the lack of dramatic interest once was. If so, this will not be the least good influence Wagner has exerted.

Overture, "The Consecration of the House," Opus 124.

Ludwig van Beethoven.

This overture in C major, generally known as *Die Weihe des Hauses*, is really the second overture to *Die Ruinen von Athen*. Beethoven revised his music to this afterpiece of Kotzebue's (originally written for and brought out at the opening of the New Theatre in Pesth on Feb. 9, 1812) for the opening of the Josephstädter Theater in Vienna on Oct. 3, 1822, adding a final chorus with violin solo and ballet, and substituting this new overture for the original one in G major, opus 113. The overture has also been known as the "Overture in Handel's Style,"— indeed, Beethoven himself was fond of calling it so. He wrote to a friend that he had two themes for an overture in his mind: one in his own style, and the other *à la Hændel*, and was in considerable doubt as to which of the two to choose. His well-known admiration for Handel seems to have turned the scale, for he decided to take the "Handelian theme" for the main body (*Allegro con brio*) of this overture.

The composition opens with a slow introduction, *Maestoso e sostenuto* in C major (4-4 time), of stately, festal, march-like character. This movement is interesting as a piece of orchestration from Beethoven's peculiar

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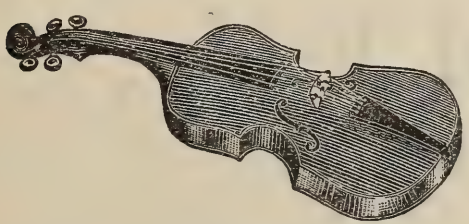
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use of the trombones in it. Except in the first few *fortissimo* chords, he has not used the trombones in connection with the rest of the orchestra, but either by themselves or in combination with the trumpets and kettle-drums, as a sort of small brass band, which comes in every now and then with a few solemn harmonies between the phrases of the stately theme played by the main orchestra. After this introductory movement the trombones are silent for the rest of the overture. This economical use of the group of trombones — employing them only for one specific effect, and then dropping them — is in curious contrast to Mozart's use of the same group of instruments in his overture to *Die Zauberflöte* (a work the general scheme of which bears some resemblance to that of this overture of Beethoven's). In the *Zauberflöte* overture Mozart evidently added the three trombones to his usual overture orchestra for a specific purpose: to give out the famous E-flat major chords taken from the Masonic ritual; but, after using them for this specific purpose, Mozart continues using them as "filling-out (*Füllstimmen*)" in the fugued *Allegro* of the overture, apparently for the sole reason that he has them on hand, and cannot make up his mind to let them lie idle; for using trombones in an *Allegro* of this character is wholly at variance with Mozart's habits of orchestration,— indeed, I believe it is the only *Allegro* of the sort in which he has ever used trombones at all. Beethoven shows a more autocratic spirit. One can almost hear him say, in this *Weihe des Hauses* overture: "I will have my trombones just when I want them, and only when I want them, if it is but for a few measures."

This stately movement is followed by an *Un poco più vivace*, full of martial calls on the trumpets and kettle-drums, against rapid running counterpoint in the bassoons, and great swept chords in the rest of the orchestra. Then comes a *Meno mosso* movement of lively *crescendo* passage-work in sixteenth-notes for the full orchestra, leading up to a *fortissimo* climax, and then diminishing again, to close with some calm, thoughtful harmonies in

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the strings. Then come ten measures of transition: little detached *pianissimo* ascending and descending *fusées* in all the strings, answered each time by the flute, oboe, and bassoon, followed by a *crescendo e poco a poco stringendo* of all the strings on the principal figure of the "Handelian theme" of the coming *Allegro*. This leads immediately over to the main body of the overture, *Allegro con brio* in C major (4-4 time).

This *Allegro*, which is quite long, is entirely devoted to the working-out of the "Handelian theme." It begins with an exposition of the theme in two-part counterpoint, the theme itself being in the first violins, flutes, and oboes in unison, and a simpler, syncopated counter-theme in the second violins and clarinets. The theme is based upon the traditional descending series of chords of the 7th which was the basis of so much of Handel's harmony. There is very little, if anything, in the movement even to hint at the sonata-form, the development being of the nature of free working-out, now in single, now in double counterpoint. The persistency with which the theme keeps reappearing, especially in the brilliant peroration of the movement,—cropping up again ever and anon when you think you must really have heard the last of it,—is essentially Handelian; it also reminds one strongly of the way in which Schumann was fond of working up the closing climax of some of his brilliant *Allegros*—in the overture to *Genoveva*, for instance, or the last movement of the E-flat pianoforte quintet, opus 44. This movement is even a more brilliant, I had almost said, a more excessive, example of the extended working-up of seemingly slight thematic material than the first movement of the *Pastoral* symphony.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings. The score bears no dedication.

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PROGRAMME.

Weber – – – – – – – – Overture, "Oberon"

Wagner – – – – Monologue from "Die Goetterdaemmerung"

Mendelssohn – – – – – – – Scotch Symphony

Songs.

Brahms – – – – – – – – – Tragic Overture

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3. ARIA from "Orpheus" Gluck
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5. ARIA, "Sweet Bird" Haendel
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Bowdoin Square Theatre.—"Northern Lights."

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It is a pleasure to chronicle that so marked a success is a well-merited success. Messrs. Atkinson and Calder are to be thanked, by every student and supporter of American drama, for recognizing that playable plays grow at home as well as afield, and for demonstrating that American life has picturesque and heroic aspects, which may be dramatically utilized as worthy and sure to appeal to American hearts. "Northern Lights" makes such appeal, and wins instant answer. After the inevitable and thorough first-night pruning and restaging, which such judicious writers may be trusted judiciously to do, the play will stand with the very best, if not at the head of the very best, of American melodramas.

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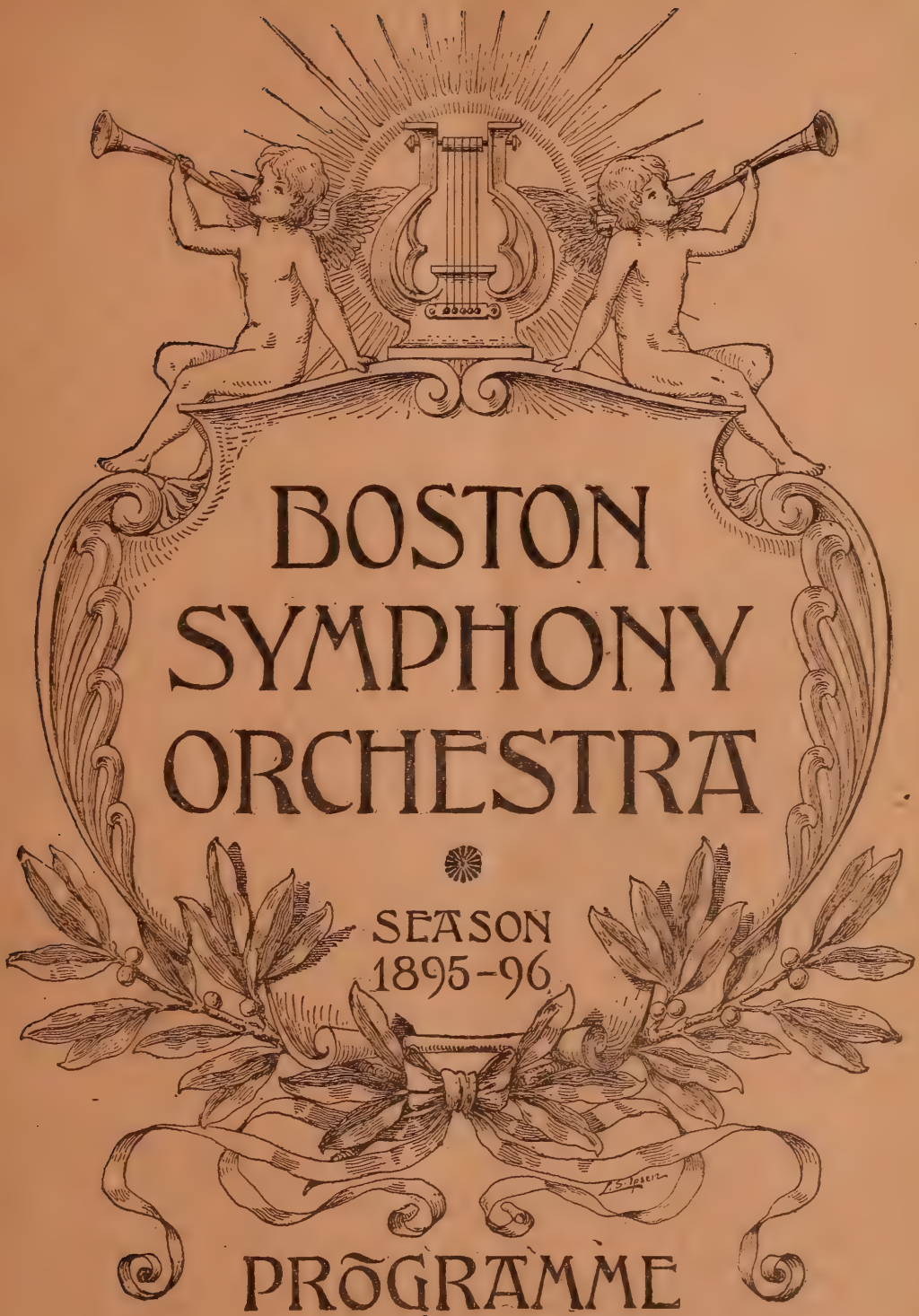
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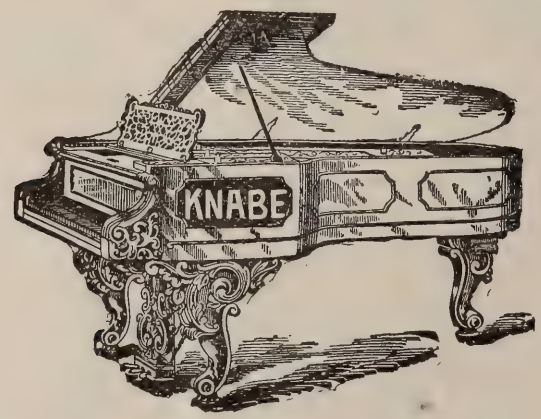
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The late arrival of the steamer "Germanic" prevents Miss Brema's appearance, and Miss Caroline Gardner Clarke has kindly consented to sing at a few hours' notice. Miss Clarke's selections will be as follows:—

Gounod – – – – – –	Aria, "La Reine de Saba"
Bach – – – – –	Aria, "My heart ever faithful"

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Saturday Evening, November 23, at 8.00 o'clock.

PROGRAMME.

Johannes Brahms – – – – – Tragic Overture, Op. 81

Richard Wagner Brünnhilde's Dying Speech over Siegfried's Body, from "Dusk of the Gods," Act III., Scene 3

Felix Mendelssohn-Bartholdy Symphony No. 3, in A minor, "Scotch," Op. 56

I.	Andante con moto (A minor) – – – –	3-4
	Allegro un poco agitato (A minor) – – –	6-8
II.	Vivace non troppo (F major) – – – –	2-4
III.	Adagio (A major) – – – – – –	2-4
IV.	Allegro vivacissimo (A minor) – – – –	2 2
	Allegro maestoso assai (A major) – – –	6-8

Songs with Pianoforte.

a. Robert Schumann – – – – – – – – – Widmung
b. Franz Schubert – – – – – – – – Der Erlkönig

Karl Maria von Weber – – – – Overture to "Oberon"

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TRAGIC OVERTURE, IN D MINOR, OPUS 81 JOHANNES BRAHMS.

This overture was first given by the Philharmonic Society in Vienna in 1880; then at the Gewandhaus in Leipzig in January, 1881.

There is no slow introduction, the work beginning *Allegro ma non troppo* in D minor (2 2 time). It is somewhat irregular in form, although its development is essentially classic in spirit. The three regular periods of its first part — commonly known in symphonic nomenclature as first theme, second theme, and conclusion-theme — are clearly enough defined, to be sure; but this first part is anything but the concise exposition of thematic material one generally finds in classic overtures or first movements of symphonies. The amount of subsidiary material in it is immense, the subsidiary themes being either new in themselves or else derived by some process of melodic or rhythmic transformation from figures belonging to the principal themes. Moreover, the treatment is so contrapuntal, the subsidiaries are so frequently accompanied by, or used as counter-themes against, portions of the principal themes that the development has essentially the character of working-out, and the first part of the movement often seems like a veritable free fantasia. Indeed, this first part is a hundred and eighty measures long, sixty-four measures falling to the first period, forty to the second, and eighty to the third, or conclusion-period.

This enormously developed first part is followed, as might be expected, by a rather short free fantasia. The fact that this free fantasia begins with a return of the first theme in the tonic leads one at first to imagine that the third part has already begun, and there is to be no working-out,— as in Beethoven's overture to *Egmont*,— but the working-out soon begins, and is exceedingly complex and elaborate. I have called the free fantasia short;

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but it is so only by comparison with the very long first part. Indeed, Brahms has carried it to sufficient lengths to make a regular third part of the movement — one that should be a symphonic counterpart of the first — quite out of place; the third part he has written accordingly contains only the conclusion-period of the first, it being now developed with some deviations from the original plan, and leading to a short coda.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

BRÜNNHILDE'S DYING SPEECH OVER SIEGFRIED'S BODY, FROM "GÖTTERDÄMMERUNG," ACT III., SCENE 3 RICHARD WAGNER.

Götterdämmerung (Dusk of the Gods), the fourth, and closing, drama of the tetralogy, *Der Ring des Nibelungen*, was first given at Bayreuth on August 17, 1876. The title is a translation of the old Icelandic *Ragnarök*. The following excerpt from Thomas Bulfinch's *Age of Fable* will be interesting here: —

RAGNARÖK, THE TWILIGHT OF THE GODS.

It was a firm belief of the northern nations that a time would come when all the visible creation, the gods of Valhalla and Niffleheim (*Nibelheim*), the inhabitants of Jotunheim, Alfheim, and Midgard, together with their habitations, would be destroyed. The fearful day of destruction will not, however, be without its forerunners. First will come a triple winter, during which snow will fall from the four corners of the heavens,

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the frost be very severe, the wind piercing, the weather tempestuous, and the sun impart no gladness. Three such winters will pass away without being tempered by a single summer. Three other similar winters will then follow, during which war and discord will spread over the universe. The earth itself will be frightened and begin to tremble, the sea leave its basin, the heavens tear asunder, and men perish in great numbers, and the eagles of the air feast upon their still quivering bodies. The wolf Fenris will now break his bands,* the Midgard serpent rise out of her bed in the sea, and Loki, released from his bonds, will join the enemies of the gods. Amidst the general devastation the sons of Muspelheim will rush forth under their leader Surtur, before and behind whom are flames and burning fire. Onward they ride over Bifrost, the rainbow bridge, which breaks under their horses' hoofs. But they, disregarding its fall, direct their course to the battle-field called Vigrid. Thither also repair the wolf Fenris, the Midgard serpent, Loki with all the followers of Hela, and the Frost giants.

Heimdall now stands up and sounds the Giallar horn to assemble the gods and heroes for the contest. The gods advance, led on by Odin (*Wotan*), who engages the wolf Fenris, but falls a victim to the monster, who is, however, slain by Vidar, Odin's son. Thor (*Donner*) gains great renown by killing the Midgard serpent, but recoils and falls dead, suffocated with the venom which the dying monster vomits over him. Loki and Heimdall meet and fight till they are both slain. The gods and their enemies having fallen in battle, Surtur, who has killed Freyr, darts fire and flames over the world, and the whole universe is burned up. The sun becomes dim, the earth sinks into the ocean, the stars fall from heaven, and time is no more.

After this Alfadur (the Almighty) will cause a new heaven and a new earth to arise from out of the sea. The new earth filled with abundant supplies will spontaneously produce its fruits without labor or care. Wickedness will no more be known, but the gods and men will live happily together.

Wagner has, however, taken the *Ragnarök* in a more ideal and metaphysical sense. When writing the music to the closing scene of *Götterdämmerung*, he cut out a good deal of the original text of Brünnhilde's great speech, trusting to the stage-setting to indicate his meaning with

*The description of the approach of the wolf Fenris in the *Elder Edda* contains a passage of too naïf graphic vividness to be omitted here. "The wolf Fenris will then swim across the great sea, with his mouth wide open: his lower jaw will touch the bottom of the deep, and his upper jaw the top of the heavens; and, if there were more room, he would open it still wider." W. F. A.

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sufficient clearness. In the last edition of the text of *Der Ring des Nibelungen* he added in a footnote that the ideal meaning of the suppressed passage might best be expressed as follows:

ORIGINAL GERMAN.	ENGLISH PROSE TRANSLATION.
BRÜNNHILDE.	BRÜNNHILDE.
Führ' ich nun nicht mehr nach Walhall's Feste, wiss't ihr, wohin ich fahre? Aus Wunschheim zieh' ich fort, Wahnheim flieh' ich auf immer; des ew'gen Werdens off'ne Thore schliess' ich hinter mir zu: nach dem wunsch- und wahnlos heiligstem Wahlland, der Welt-Wanderung Ziehl, von Wiedergeburt erlös't, zieht nun die Wissende hin. Alles Ew'gen sel'ges Ende, wiss't ihr, wie ich's gewann? Trauernder Liebe tiefstes Leiden schloss die Augen mir auf: enden sah ich die Welt.	If I lead (heroes) no more to Valhalla's feasts, know ye whither I go? I depart from the Land of Desire, the Land of Illusion I flee forever; I close behind me the open portals of ever-renewed Being. Redeemed from reincarnation, filled with knowledge, I now journey to the most holy Land of Election, the goal of all world-wanderings, where dwells neither Desire nor Illusion. Know ye how I have compassed the blessed end of all that is eternal? The deepest sorrows of mourning Love have opened mine eyes: I have seen the World end.—

The scene given at this concert comes just after the dead body of the murdered Siegfried has been brought back to the Hall of the Gibichungen, on the banks of the Rhine. Hagen, his murderer, has just tried to wrest the Ring from the dead hero's finger; but the corpse raises its arm in

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threatening gesture, and Hagen draws back in fright. Brünnhilde enters, and speaks as follows:

BRÜNNHILDE.

[*noch im Hintergrunde.*]

Schweigt eures Jammers
jauchzenden Schwall!
Das ihr alle verriethet,
zur Rache schreitet sein Weib.

[*Sie schreitet ruhig weiter vor.*]

Kinder hört' ich
greinen nach der Mutter,
da süsse Milch sie verschüttet:
doch nicht erklang mir
würdige Klage,
des höchsten Helden werth.

GUTRUNE.

[Brünnhilde! Neid-erbos'te!
Du brachtest uns diese Noth!
Die du die Männer ihm verhetztest,
weh' dass du dem Haus genah't!]

BRÜNNHILDE.

Armsel'ge schweig'!
Sein Eheweib war'st du nie:
als Buhlerin
ertrugst du ihn.
Sein Mannes-Gemahl bin ich,
der ewige Eide er schwur,
eh' Siegfried je dich ersah.

BRÜNNHILDE.

[*still at the back of the stage.*]

Silence the shouting flood of your lamentation! She whom ye all have betrayed, his wife comes for vengeance.

[*She walks quietly farther forward.*]

I have heard children wauling for their mother when they had spilt sweet milk; but worthy lamentation has not sounded in mine ears, worthy of the sublimest hero.

GUTRUNE.

[Brünnhilde! full of envious malice, thou broughtest us this sorrow! Thou who set the men upon him, woe that thou ever camest near this house!]

BRÜNNHILDE.

Silence! poor girl! Thou never wert his wife; thou but bound'st him as a paramour. His wedded wife am I, to whom he swore eternal oaths ere Siegfried ever saw thee.



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GUTRUNE.

[*in heftigster Verzweiflung.*]

[Verfluchter Hagen!
Dass du das Gift mir riethest,
das ihr den Gatten entrückt!
Ach Jammer!
Wie jäh nun weiss ich's,
Brünnhild' war die Traute,
die durch den Trank er vergass!]

[*Sie wendet sich voll Scheu von* SIEGFRIED *ab, und beugt sich in Schmerz aufgelöst über* GUNTHER'S *Leiche: so verbleibt sie regungslos bis an das Ende.—Langes Schweigen.*]

[HAGEN *steht, auf Speer und Schild gelehnt, in finsteres Sinnen versunken, trotzig auf der äussersten anderen Seite.*]

BRÜNNHILDE.

[*allein in der Mitte: nachdem sie lange, zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Angesicht* SIEGFRIED'S *betrachtet, wendet sie sich mit feierlicher Erhebung an die* MÄNNER *und* FRAUEN.]

Starke Scheite
schichtet mir dort
am Rande des Rhein's zu Hauf':
hoch und hell
lod're die Gluth,
die den edlen Leib
des hehrsten Helden verzehrt!—
Sein Ross führet daher,
dass mit mir dem Recken es folge:

GUTRUNE.

[*in the most violent despair.*]

[Accursed Hagen! for counselling me the poison that took her husband from her! Oh woe! How harshly I now know that Brünnhilde was the beloved one whom he forgot through the potion!]

[*She turns away from* SIEGFRIED *full of abhorrence, and bends down in grief over* GUNTHER'S *body; she remains thus motionless until the end.—Long silence.*]

[HAGEN *stands, leaning on his spear and shield, plunged in deep thought, on the extreme opposite side.*]

BRÜNNHILDE.

[*alone in the middle of the stage: after gazing long at* SIEGFRIED'S *countenance, at first in convulsive grief, then with almost overwhelming sadness, she turns in solemn exaltation to the* MEN *and* WOMEN.]

Heap up great logs to a pile there on the bank of the Rhine; let the glow flare high and bright that consumes the noble body of the sublimest hero!—Lead his charger hither, that it may follow the hero with me. For my own body longs to share the hero's most sacred honor.—Fulfil Brünnhilde's wish!

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denn des Helden heiligste
Ehre zu theilen
verlangt mein eigener Leib.—
Vollbringt Brünnhilde's Wort!

[*Die* JÜNGEREN MÄNNER *errichten während des Folgenden vor der Halle, nahe am Rheinufer, einen mächtigen Scheiterhaufen:* FRAUEN *schmücken ihn mit Decken, auf die sie Kräuter und Blumen streuen.*]

BRÜNNHILDE.

[*von neuem in den Anblick der Leiche versunken.*]

Wie die Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verrieth!
Die Gattin trügend
— treu dem Freunde —
von der eig'nen Trauten
— einzig ihm theuer —
schied er sich durch sein Schwert.—
Aechter als er
schwur keiner Eide;
treuer als er
hielt keiner Verträge;
laut'rer als er
liebte kein and'rer:
und doch alle Eide,
alle Verträge,
die treueste Liebe —
trog keiner wie er! —
Wiss't ihr wie das ward? —
O ihr, der Eide
ewige Hüter!

[*The* YOUNGER MEN *erect a mighty funeral pyre before the hall, near the bank of the Rhine, while the following speech proceeds;* WOMEN *adorn it with tapestries, upon which they strew herbs and flowers.*]

BRÜNNHILDE.

[*again lost in contemplation of the corpse.*]

His light shines upon me pure as the sun: the purest was he that betrayed me! Deceiving his wife — true to his friend — he sundered himself with his sword from his own beloved — alone dear to him. — Truer than he did no one swear oaths; more faithfully than he did no one keep contracts; more purely than he did no one love: and yet all oaths, all contracts, the truest love, did no man ever betray as he did! —

Know ye how this came to pass? —
O ye, eternal guardians of oaths! guide your glance upon my blossoming sorrow:

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Lenkt eu'ren Blick
auf mein blühendes Leid:
erschaut eu're ewige Schuld!
Meine Klage hör',
du hehrster Gott!
Durch seine tapferste That,
dir so tauglich erwünscht,
weihtest du den
der sie gewirkt,
dem Fluche dem du verfielest:—
mich—musste
der Reinste verrathen,
dass wissend würde ein Weib!—

behold your eternal guilt! Hear my complaint, thou greatest god! Through his bravest deed, so serviceable and welcome to thee, didst thou devote him who accomplished it to the dark power of destruction: —the purest was destined to betray me, that a woman should be filled with knowledge!—

Weiss ich nun was dir frommt?—

Do I know now what avails thee?—

Alles! Alles!
Alles weiss ich:
alles ward mir nun frei!
Auch deine Raben
hör' ich rauschen:
mit bang ersehnter Botschaft
send' ich die beiden nun heim.
Ruhe! Ruhe, du Gott!—

I know all! all! all! All lies open before me! Thy ravens, too, have I heard prophesying: with tremblingly longed-for tidings do I now send the pair home-Rest! rest, thou god!—

[*Sie winkt den* MÄNNERN, SIEGFRIED'S *Leiche aufzuheben, und auf das Scheitgerüste zu tragen; zugleich zieht sie von* SIEGFRIED'S *Finger den Ring, betrachtet ihn während des Folgenden, und steckt ihn endlich an ihre Hand.*]

[*She beckons to the* MEN *to raise up* SIEGFRIED'S *corpse and bear it to the pyre; at the same time she draws the Ring from* SIEGFRIED'S *finger, contemplates it during the following, and at last puts it on her own.*]

Mein Erbe nun
nehm' ich zu eigen.—
Verfluchter Reif!
Furchtbarer Ring!
Dein Gold fass' ich,
und geb' es nun fort.

I now take possession of my inheritance. —Accursed hoop! Terrible Ring! I now grasp thy gold, and now give it away. Ye wise sisters of the water's deep, I thank you for honest counsel! I give you what ye desire: from my ashes take it for your

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weise Schwestern,
des Rheines schwimmende Töchter,
euch dank' ich redlichen Rath!
Was ihr begehrt,
ich geb' es euch:
aus meiner Asche
nehmt es zu eigen!
Das Feuer, dass mich verbrennt,
rein'ge vom Fluche den Ring:
ihr in der Fluth
löset ihn auf,
und lauter bewahrt
das lichte Gold,
das euch zum Unheil geraubt.—

own! Let the fire that consumes me cleanse the Ring from its curse: dissolve it in the flood, and keep pure the bright gold that was stolen from you for mishap.—

[*Sie wendet sich nach hinten, wo* SIEGFRIED'S *Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem* MANNE *den mächtigen Feuerbrand.*]

[*She turns toward the back, where* SIEGFRIED'S *corpse already lies stretched out on the funeral pile, and snatches a mighty firebrand from one of the* MEN.]

Fliegt heim, ihr Raben!
Raun't es eurem Herren,
was hier am Rhein ihr gehört!
An Brünnhilde's Felsen
fahr't vorbei:
der dort noch lodert,
weiset Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:
so — werf' ich den Brand
in Walhall's prangende Burg.

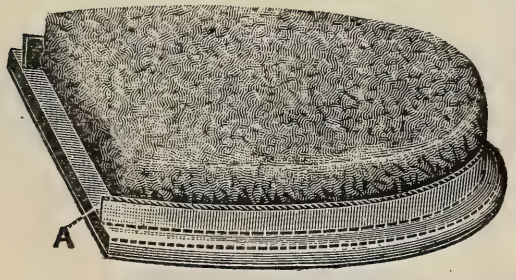
Fly home, ye ravens! tell your master what ye have heard here by the Rhine! fly past Brünnhilde's rock: direct him who flames there, direct Loge toward Valhalla! For the end of the gods now dawns: so throw I the brand into Valhalla's shining castle.

[*Sie schleudert den Brand in dem Holzstoss, der sich schnell hell entzündet. Zwei* RABEN *sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu.*]

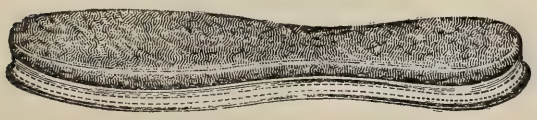
[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two* RAVENS *have flown up from the shore, and disappear in the background.*]

[*Zwei* JUNGE MÄNNER *führen das Ross*

[*Two* YOUNG MEN *lead in her steed;*



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herein; BRÜNNHILDE *fasst es, und entzäumt es schnell.*]

Grane, mein Ross,
sei mir gegrüsst!
Weisst du, mein Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,
Siegfried, mein seliger Held.
Dem Freunde zu folgen
wieherst du freudig?
Lockt dich zu ihm
die lachende Lohe?—
Fühl' meine Brust auch
wie sie entbrennt;
helles Feuer
das Herz mir erfasst:
ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein!—
Heiaho! Grane!
Grüss' deinen Herren!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!

[*Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satze in den brennenden Scheithaufen. Sogleich steigt prasselnd der Brand hoch auf, so dass das Feuer den ganzen Raum vor der Halle erfüllt, und diese selbst schon zu ergreifen scheint. Entsetzt drängen sich die* FRAUEN *nach dem Vordergrunde. Plötzlich bricht das Feuer zusammen, so dass nur noch eine düstere Gluthwolke über der Stätte schwebt;*

BRUNNHILDE *takes it, and quickly unbridles it.*]

Grane, my steed, hail to thee! Knowest thou, friend, whither I lead thee? Shining there in the fire lies thy master, Siegfried, my blessed hero. Neighest thou joyfully to follow thy friend? Does the laughing flame lure thee to him?—Let my breast, too, feel how it burns; bright fire, take hold of my heart: to embrace him, embraced by him to be wedded in mightiest love!—Heiaho! Grane! greet thy friend! Siegfried! Siegfried! my blessed greeting to thee!

[*She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flares up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire. The* WOMEN *crowd in terror toward the foreground. Suddenly the fire falls in, so that only a sombre cloud of red hovers over the place; it rises and disperses itself wholly: the Rhine has risen*

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diese steigt auf und zertheilt sich ganz: der Rhein ist von Ufer her mächtig angeschwollen, und wälzt seine Fluth über die Brandstätte bis an die Schwelle der Halle. Auf den Wogen sind die drei RHEINTÖCHTER *herbeigeschwommen.*— HAGEN, *der seit dem Vorgange mit dem Ringe in wachsender Angst* BRÜNNHILDE'S *Benehmen beobachtet hat, geräth beim Anblicke der* RHEINTÖCHTER *in höchsten Schreck; er wirft hastig Speer, Schild, und Helm von sich, und stürzt wie wahnsinnig mit dem Rufe:* Zurück vom Ringe! *sich in die Fluth.* WOGLINDE *und* WELLGUNDE *umschlingen mit ihren Armen seinen Nacken, und ziehen ihn so zurückschwimmend mit sich in die Tiefe:* FLOSSHILDE, *ihnen voran, hält jubelnd den gewonnenen Ring in die Höhe.— Am Himmel bricht zugleich von fern her eine, dem Nordlicht ähnliche, röthliche Gluth aus, die sich immer weiter und stärker verbreitet.— Die* MÄNNER *und* FRAUEN *schauen in sprachloser Erschütterung dem Vorgange und der Erscheinung zu.*]

mightily from its banks, and rolls its waves over the pyre up to the threshold of the hall. The three RHINE-DAUGHTERS *have swum in on the waves.*— HAGEN, *who since the business with the Ring has been watching* BRÜNNHILDE'S *behavior with growing anxiety, is seized with the utmost terror at sight of the* RHINE-DAUGHTERS*; he hurriedly casts spear and shield from him, and plunges like mad into the waves, with the cry:* "Back from the Ring!" WOGLINDE *and* WELLGUNDE *encircle his neck with their arms, and so drag him, swimming back again, down to the depths:* FLOSSHILDE, *swimming ahead of them, holds up the regained Ring rejoicing.— In the sky there breaks forth at the same time a ruddy glow, like Northern Lights, and spreads itself out ever wider and stronger.— The* MEN *and* WOMEN *gaze in speechless emotion at these events and the apparition. The curtain falls.*]

SYMPHONY NO. 3, IN A MINOR, "SCOTCH," OPUS 56.

FELIX MENDELSSOHN-BARTHOLDY.

The title of *Scotch* Symphony was applied to the work by the composer himself. It was one of the compositions in which Mendelssohn recorded the impressions of his trip to Scotland in 1829. Other works resulting from the same trip were the *Hebrides* overture ("Fingal's Cave"), opus 26,

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the pianoforte fantasia in F-sharp minor, opus 28 (originally entitled "Sonate écossaise"), the pianoforte fantasia in A minor, opus 16, No. 1, and the two-part song, "O wert thou in the cauld blast."

The theme of the opening *Andante* of the symphony dates from Mendelssohn's visit to Holyrood on the evening of July 20, 1829, when he wrote it down as a sketch. The plan of the symphony was drawn up during his trip to Italy in 1831, and the work begun before his return to Germany. Then it was laid aside for a while, and the score not finished till January 20, 1842. It was first given at the Gewandhaus in Leipzig on March 3, 1842, and repeated at the next-following concert. Mendelssohn brought it to England next, and conducted it at the Philharmonic Concert on June 13, 1842, after which performance he obtained permission to dedicate it to Queen Victoria. According to Prof. Macfarren, the passage for flutes, bassoons, and horns (ten measures, reproducing the theme of the introductory *Andante*), connecting the first movement with the Scherzo, was added by Mendelssohn after one of the rehearsals of the London Philharmonic Society (under Sterndale Bennett), and copied into the Leipzig parts by Goodwin, the copyist. The score was published by Breitkopf & Härtel of Leipzig, in March, 1851.

The several movements of this symphony are not separated by the usual waits, but the whole work is to be played consecutively, without stops.

The first movement opens with a slow introduction, *Andante con moto* in A minor (3-4 time), the theme of which is first given out in full harmony by the wind instruments and violas, the 'celli and double-basses soon coming in to add weight to the bass. Then follow some preluding, recitative-like phrases in all the violins in unison, which soon resolve themselves into a running counter-subject against developments on the principal theme.

The main body of the movement, *Allegro un poco agitato* in A minor (6-8 time), begins immediately with the exposition of the first theme in the

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strings, the melody of the first violins being doubled in the lower octave by the first clarinet. This theme is of the melodious, essentially Mendelssohnian *Lied ohne Worte* character; it is developed at considerable length, and leads to a first subsidiary, *Assai animato*, for the full orchestra, still in the tonic. This subsidiary is brilliantly developed, with occasional returns of the principal figure of the first theme in the dominant (E minor); this figure is treated much after the manner of actual working-out, and gives rise to melodic developments that assume something of the character of a second theme. A strong climax for the full orchestra is followed by the conclusion-theme, still in E minor, the violins playing in octaves, the flutes, oboes, and clarinets in 3rds and 6ths, over harmony in the rest of the orchestra.* The first part of the movement closes softly in the dominant. It is repeated.

The free fantasia begins with some impressive modulating passage-work on the first theme; then it and the second theme are elaborately worked out together, to be followed by developments on the first subsidiary and the conclusion-theme. Toward the end a slow, dreamy *cantilena* in the 'celli (based on allusions to the first theme) leads over to the beginning of the third part of the movement. The free fantasia is, upon the whole, short. Neither is it by any means so elaborate contrapuntally as the one in the first movement of the "Italian" symphony.

The third part begins regularly with the return of the first theme in the tonic, given out as before by the strings and clarinet. Now, however, the 'celli keep up their dreamy *cantilena* (heard toward the end of the free fantasia) as a counter-theme. The development goes on almost exactly as in

*I am fully aware that this analysis is not the most obvious one. What I have called the second theme might very well be taken as merely a series of episodic developments on the first. From this point of view, what I have called the conclusion-theme would be really the second theme, and there would be no conclusion-theme at all. But I prefer my analysis, notwithstanding: I am led to this by the fact of the "episodic melodic developments" above alluded to being in the key of the dominant — the natural key for a second theme — and also by the peculiar character of what I call the conclusion-theme. It *sounds* like a conclusion-theme, and like nothing else.

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the first part, save for the omission of the subsidiary, and the second and conclusion-themes being now in the tonic.

The coda begins much as the free fantasia did, but leads through a thunderstorm passage to a brilliant return of the first subsidiary, *fortissimo* in the full orchestra. A diminishing passage of descending octaves in the flutes, clarinets, and bassoons leads to a brief return of the theme of the introductory *Andante* in the wind instruments and violas. This closes the movement.

The second movement, *Vivace non troppo* in F major (2-4 time), takes the place of the Scherzo, although not marked as such in the score. After some opening calls on the wood-wind and brass, the clarinet plays a lively Scottish dance-tune against an accompaniment of repeated *staccato* sixteenth-notes in the strings. This bewitching little tune is developed at some length, and with enormous brilliancy, by fuller and fuller orchestra; it is followed by a dainty *staccato* second theme in the strings, and this by a joyous conclusion-passage. The whole movement consists in the elaborate free working-out of these themes. It is one of the most perfect and original Mendelssohn ever wrote; a gem in its way.

The third movement, *Adagio* in A major (2-4 time), consists in the free development of a slow *cantilena* in alternation with a sterner, march-like second theme. At every return of the principal theme the accompaniment is more varied and elaborate. The form is very like that application of the "theme and variations" principle to the slow aria-form which we find in some of Beethoven's slow movements,—in the pianoforte *Andante favori* in F, or the *Andante* of the C minor symphony.*

The fourth movement, *Allegro vivacissimo* in A minor (2-2 time), begins

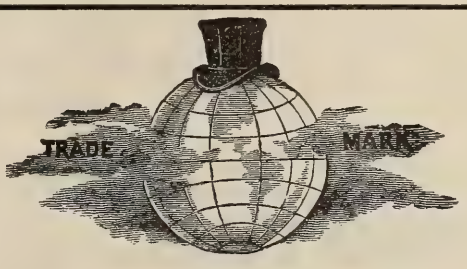
* It has been noted, in the principal theme of this movement, how Mendelssohn has, for once, run counter to the old melodic rule propounded by teachers of composition, which runs: "Avoid upward skips of a major 7th in a slow melody." The ground for the rule is that such a melodic progression almost inevitably savors of rather vulgar sentimentality. Mendelssohn here makes the progression (from A-natural to G-sharp) fearlessly and repeatedly in his principal theme. Whether or not he has cured it of its inherent "vulgarity," the listener had best judge for himself.

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immediately with a brisk, breezy theme of recognizably Scotch character, given out by the violins in 3rds and 6ths against repeated *staccato* chords in the violas, bassoons, and horns. This theme is then taken up by the wind, and briefly developed — almost worked-out — to lead up to a more strenuous subsidiary passage in the full orchestra. It is followed by a melodious second theme in E minor, given out by the higher wood-wind over a tremulous organ point in the first violins; this is worked up in alternation with a brilliant second subsidiary (coming at first in C major), based upon the same general melodic and rhythmic idea. Then follows a long and elaborate working-out of all this thematic material, after the fashion of a free fantasia — far longer than the one in the first movement. The movement would be quite in the sonata-form, were it not that, after the free fantasia, the composer entirely omits the third part, and substitutes for it a free coda on a new theme, *Allegro maestoso assai* in A major (6-8 time). This new theme, of stately, march-like character, is simply developed by the full orchestra as a closing apotheosis. This whole last movement of the symphony has sometimes been called "The Gathering of the Clans."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

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Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!

Du bist die Ruh', du bist der Frieden,
Du bist vom Himmel mir beschieden,
Dass du mich liebst, macht mich mir werth,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bess'res Ich!

Thou my soul, thou my heart, thou my bliss, O thou my pain, thou my world in which I live, my heaven thou wherein I hover, O thou my grave, down into which I have eternally given my sorrow!

Thou art the rest, thou art the peace, thou wert given me by heaven; that thou lovest me makes me of worth to me, thy glance has transfigured me before me, thou raisest me loving above me, my good spirit, my better I!

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Den Erlenkönig mit Kron' und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh' mit mir!
Gar schöne Spiele spiel' ich mit dir;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch' gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch' ich Gewalt."
"Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids gethan."

Dem Vater grauset's; er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Muh' und Noth;
In seinen Armen das Kind war todt.

Who rides so late through night and wind? It is the father with his child; he has the boy well in his arms, he holds him safe, he keeps him warm.

"My son, why hidest thou thy face in fright?" "Father, dost thou not see the Erlking? The Erlking with crown and tail?" "My son, it is a streak of mist."

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"My father, my father, and dost thou not hear what promises Erlking whispers to me?" "Be quiet, stay quiet, my child; the wind is murmuring through wilted leaves."

"And wilt thou go with me, pretty boy? My daughters shall wait on thee well; my daughters lead the nightly dance, and shall rock and dance and sing thee to sleep."

"My father, my father, and seest thou not there Erlking's daughters at the gloomy place?" "My son, my son, I see it clearly: the old willows look so gray."

"I love thee, thy beauteous form enchants me; and if thou'rt not willing, I'll use force." "My father, my father, now he seizes hold of me! Erlking has done me a harm!"

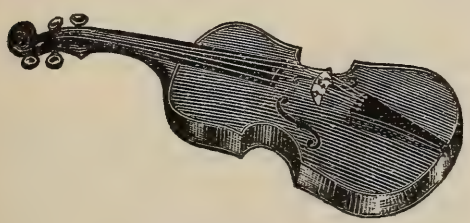
The father shudders in terror; he rides fast, he holds the groaning child in his arms, and reaches his court-yard with trouble and hardship; in his arms the child was dead.

Overture to "Oberon," in D major . . Karl Maria von Weber.

Oberon; or, The Elf-king's Oath, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was brought out at Covent Garden in London on April 12, 1826. It is well to remember that the original text was in English, and that the opera was first given in English. It was written in 1825–26, and was Weber's last opera. The libretto is founded upon Villeneuve's romance, *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem, *Oberon*.

The overture opens with a slow introduction, *Adagio sostenuto* in D major (4-4 time), full of suggestions of the fairy character of the work. A soft, slow call on Oberon's magic horn is twice answered by a sigh in the muted strings; slow, melodious phrases in the strings alternate with a light, tripping, fairy-like figure in the flutes and clarinets; then the trumpets, horns, and bassoons softly give out a march-like phrase, twice responded to by a delicate dancing figure in the strings. A tender love-melody in the violas and 'celli in unison, accompanied in three-part harmony by the clarinets and double-basses, leads to a soft, dreamy passage in the strings, followed

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by a tremendous crash of the whole orchestra on the chord of the dominant. This ends the introduction.

The main body of the overture, *Allegro con fuoco* in D major (4-4 time), begins with a furious *crescendo* rush of the strings which forms part of the first theme; it is one of the most brilliant beginnings of an *allegro* movement in all orchestral music. This tumultuous theme, which is developed at some length, is followed by a first subsidiary of almost equally brilliant character. Oberon's horn soon repeats its soft call, again answered by the light fairy figure, first in the violins and violas, then in the flutes and clarinets. A hushed chord of the dominant 7th in the key of A major (dominant of the principal key) leads to the entrance of the second theme, a tender *cantilena* taken from Huon's grand air in the first act, now sung by the clarinet and repeated by the first violins, over a quiet accompaniment in plain harmony in the other strings. The brilliant, joyous conclusion-theme — taken from the peroration of Rezia's grand scena, "Ocean, thou mighty monster," — comes in with great effect in the violins, the rhythm of the accompaniment growing more lively as it goes on. One may suspect that, in writing the short chromatic *crescendo* figures (*quasi sforzando*) that lead to the repetition of this theme, Weber had an eye to the long-famous *sforzando* of the string-players in English orchestras. The first part of the movement ends softly with a half-cadence in A major.

The free fantasia begins with some passage-work on the first theme; but the working-out soon comes in earnest, taking the form of some fugato developments on a wholly new theme against a running contrapuntal counter-theme in the strings; then the second theme is taken up in its turn, and worked up in combination with the first subsidiary with great effect, if without much real elaboration.

The third part of the movement presents the usual counterpart of the first, save that the second theme is omitted; the conclusion-theme is worked up with astounding brilliancy to a dashing coda.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings.

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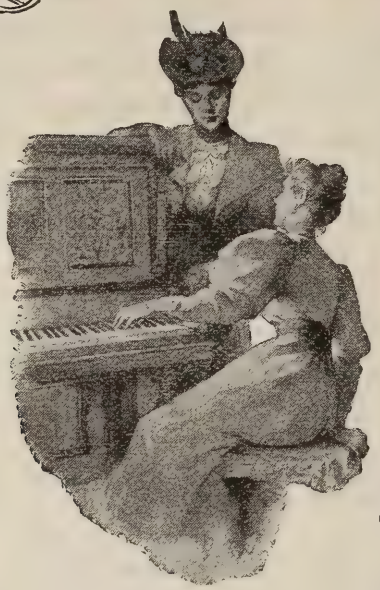
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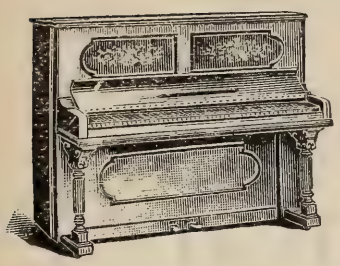
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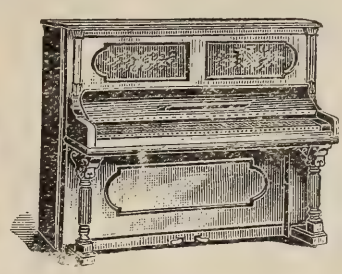
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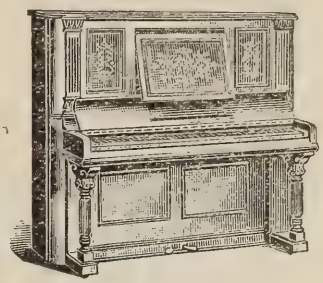
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It is a pleasure to chronicle that so marked a success is a well-merited success. Messrs. Atkinson and Calder are to be thanked, by every student and supporter of American drama, for recognizing that playable plays grow at home as well as afield, and for demonstrating that American life has picturesque and heroic aspects, which may be dramatically utilized as worthy and sure to appeal to American hearts. "Northern Lights" makes such appeal, and wins instant answer. After the inevitable and thorough first-night pruning and restaging, which such judicious writers may be trusted judiciously to do, the play will stand with the very best, if not at the head of the very best, of American melodramas.

In the fourth act the militarism of the play rises to a noble height in the shown hour of the Custer massacre and the rescue of a little band besieged in awful peril by the slayers of Custer. He must be un-American, indeed, who does not answer, with misted eyes and thickened pulse-beat, to the appeal of one of the finest last acts ever given an American play.

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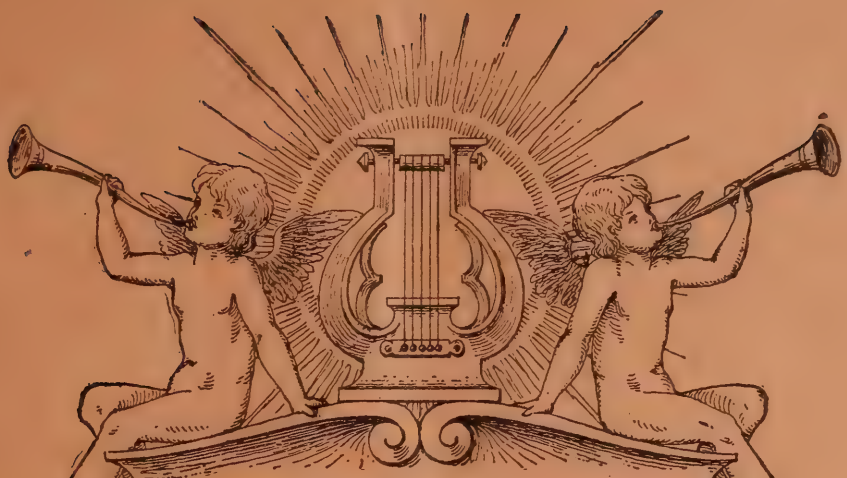
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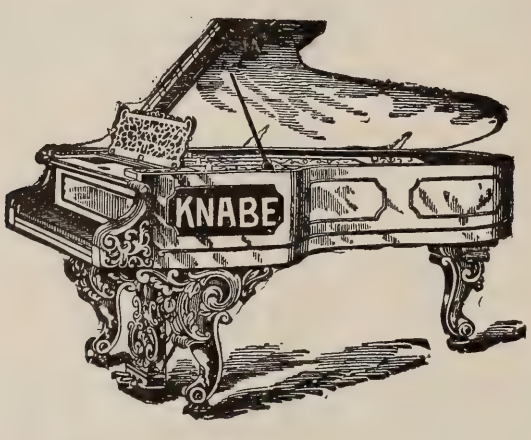
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Giovanni Battista Viotti was born at Fontanetto in Piedmont on May 23, 1753, and died in London on March 10, 1824. His father was a farrier; when quite a little boy, Giovanni Battista was given a small violin, on which he learnt to play by himself, acquiring so much facility by the age of eight that his playing caught the attention of the Bishop of Strambino, who recommended him to Alfonso da Pozzo, Principe della Cisterna, in Turin. Under da Pozzo's patronage Viotti studied the violin under Gaetano Pugnani, one of the foremost Piedmontese violinists, who had all the Corelli and Tartini traditions. Before even completing his studies, Viotti entered the royal orchestra, but in 1780 set out on a concert tour with his master through Germany, Poland, and Russia. Soon afterward he went to London and thence, in 1782, to Paris, where both his playing and his compositions met with the most brilliant success. But his success was destined to receive a sudden check; after his being applauded to the echo at several Concerts Spirituels, a concert he gave in Holy Week in 1783 was scantily attended, whereas one given immediately afterwards by a second-rate violinist drew a crowded house; his pride was so wounded that he determined to retire from the public concert-stage. He, however, stayed on in Paris and was appointed accompanist to Marie Antoinette and maître de chapelle to the Prince de Soubise; but a complete aversion to appearing in public seemed to have taken possession of him, and he neither played himself nor had any of his compositions played by others. In 1787 he tried to obtain the directorship of the Académie de Musique, but failed. He next associatcd himself with Léonard, the Queen's hair-dresser, who had obtained the privilege of founding the Théâtre-Italien. This was opened at the Tuileries in 1789 and, on the court's moving from Versailles to Paris

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in 1790, transferred to the Théâtre de la Foire Saint-Germain; in 1791 a special theatre was built for the institution, the Théâtre-Feydeau. This Théâtre-Italien was virtually the same institution which afterwards became world-famous under the name of Opéra-Comique. When the Théâtre-Feydeau was destroyed by the Revolution, Viotti went to London, where he once more took up his long-abandoned career of virtuoso, meeting with the most flattering success. But in 1793 he was suspected of being an emissary of the Revolution, and had to fly to Hamburg; here he lived in retirement up to 1795, when he returned to London and became a partner in a wine house. In 1802 he returned to Paris to look up some of his former friends; here he found himself quite forgotten by the musical world; but, on the advice of Cherubini and Rode, he played in the Salle du Conservatoire and was found, to every one's astonishment, to play even better than ever. He stayed but a short time in Paris, but returned for another brief visit in 1814, and again in 1819; this time he settled there, and obtained the directorship of the Académie de Musique. But it was one of that famous establishment's periods of decadence, and Viotti was unable to stem the ebbing tide. In 1822 he was asked to resign, and given a pension of 6,000 francs. He died on a pleasure trip to London. Viotti may be regarded as the head of the modern school of violin playing; he was one of the greatest virtuosi of his day, if not the very greatest. He has always been looked upon as one of the standard composers for the violin, and held very much the rank in his own time that Vieuxtemps did later. His compositions are among the best classics of the violin.

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SOME GLIMPSES OF MUSICAL HISTORY.

II.

The Organum and the Déchanteurs.

It is impossible to overestimate the importance of the position held by the Gregorian Chaunt in Musical History; it formed the basis of almost all the musical growth of ten centuries. As regards its general character, it was a slow, solemn melody in this or that mode, sung either by a single voice or by a whole chorus in unison. It may be said to have formed the culminating point of what I will call the Antique Period in Musical History. But it is not this aspect of the Gregorian Chaunt that is the most important to us; to us it is far more interesting as the basis upon which a new development in the Art of Music rests; a development so different from what preceded it that, with it, a wholly new era in Music was begun.

About the beginning of the ninth century, a style of composition, founded upon the Gregorian Chaunt, sprang up; it was first treated of theoretically some hundred years or so later, by Hucbald de Saint-Amand, a Benedictine monk, who lived in the monastery of Saint-Amand-sur-Elnon in Flanders. Hucbald has often been called its inventor; but this is highly improbable. He was the first to treat of it theoretically.

This style of musical writing was called the *Organum;* it was nothing more nor less than the first rude attempt at mediæval part-writing. Hucbald's Organum was, in fact, the Gregorian Chaunt harmonized for two voices progressing together in an unbroken series of perfect 5ths.

The harmonic interval of the perfect 5th was admitted to be pleasing to the ear by the theorists of the day; together with the perfect octave, it was

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accepted as consonant. Through certain phases of popular music, the musical ear of the period had become accustomed to hearing it, and had found delight therein. That now neglected little instrument, the hurdy-gurdy,— then known as the *organistrum*,— had two of its three strings tuned to this interval; and, as these two strings kept up a persistent droning when the instrument was played, people's ears had quite sufficient opportunity to taste the sweets of the perfect 5th. So this was the interval the scholastic musicians of the day pitched upon in their first attempts at harmony. Surely the Church might make good use of a musical effect which delighted the people!

In this the Church followed its almost invariable course in musical matters. And, when I say the Church, I mean in this instance scientifically educated musicians; they could, in a certain sense, be identified with the Church, seeing that, for several centuries, their ranks were recruited exclusively from the clergy. After the establishment of the Gregorian Chaunt, the Church, of itself, did little or nothing new in Music. It was conservative, not inventive. New musical suggestions came from the people; these were received by the Church, and generally elaborated into worthy musical forms. The Church was like a garden, in which musical seeds were nourished and grew into mighty trees; but the seeds themselves were first sown by secular hands.

It is curious to note how almost totally barren of that which we call musical genius the Church and clergy were from the seventh to the eleventh century. What musical genius there was came from the heart of the people. It is even noteworthy that the first attempts made by the Church to appropriate the fruits of popular genius to its own use were generally exceedingly bungling. The Organum is a good case in point. The sustained, droning 5th of the *organistrum*, or hurdy-gurdy, is an harmonic effect which has never died out: we use it to-day under the name of double organ-point. Its musical value has been recognized by all composers of



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modern times; it is essentially musical and good. But Hucbald's Organum is so horribly offensive to the ear, so diametrically opposed to all we recognize as logical and beautiful in Music, that some modern historians have even doubted that Hucbald himself could ever really have heard it. Kiesewetter treats it as a mere theoretical speculation of Hucbald's, as something that existed on paper only, saying that, if he really had heard it sung, he never could have found it beautiful. This hypothesis of Kiesewetter's is, however, not tenable; there can be little real doubt about the Organum having been in actual use, frightful though it was. It but serves to show how, in those days, scientific musicians would take a hint from popular music, and make the direst piece of work of it when they tried to develop that hint and improve upon it.

It is pretty evident, however, that, although the cultivated musical ear of the period did not appreciate the frightfulness of the Organum in parallel 5ths, it still felt that there might be room for improvement; for attempts were soon made at getting something more satisfactory. The first of these was to substitute parallel 4ths for 5ths. This was an improvement with a vengeance: jumping out of the frying-pan into the fire! If anything could be more atrocious than the Organum in 5ths, it was just this Organum in 4ths. Yet it found favor in the ears of musicians of the time; Guido d' Arezzo, a very famous musical theorist of the eleventh century, proclaims the Organum in 4ths to be "sweeter" than the other! As for "sweetness," it is like choosing between quassia and colocynth!

But soon a third species of Organum came into use, in which the two voices did not continually run parallel to each other. This was indeed an advance; in the *Oblique Organum* we discern the germ of Counterpoint!

One characteristic all three Organa had in common: one of the two voices sang the plain Gregorian Chaunt; the other sang a part which depended upon the discretion of the composer of the Organum. What we now call original composition can hardly be said to have existed then;

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composers took one of the Church melodies and, as we should say, harmonized it. The Gregorian Chaunt was the basis of all musical composition; it was the standard norm, sacred and not to be tampered with. When used as the basis of an organum, or other form of composition, it was called the *cantus firmus*, or stable song; the voice that sang it was called the *tenor* (from the Latin *teneo*, to hold); that is, the "holder of the *cantus firmus*." The oblique organum was also known by the name of *Discantus* (from the Latin *dis* or *di*, asunder, and *cantus*, a song); that is, a *cantus* in which the two voices sang apart from each other, each singing its own melody. The term *Discantus* was Gallicized to *Déchant*. Very soon a third and even a fourth voice were added. When all the voices sang together in notes of equal length (as we should say now, "in plain chords"), the composition was called a *Faux-bourdon*, or *Falso-bordone*. Our modern psalm-tune, or choral, written in plain harmony, is to all intents and purposes a faux-bourdon. The derivation of this singular term is very problematical.

The Discantus for two or more voices, with the Gregorian Chaunt as its backbone, was the form of composition which contained the germ from which all the nobler forms of polyphonic writing were to be developed in time. Upon it the acumen of musicians was untiringly expended for several centuries. The process of development was singularly slow. The theoretical treatises on the Art of Music written by the leaders of musical thought during the tenth, eleventh, and twelfth centuries are full of speculations on this then perplexing subject. There was much discussion, and but little agreement.

One of the most serious bones of contention was what musical intervals were consonant, and what dissonant. And let me define here, even at the danger of seeming prolix, just what a dissonant interval is. It is a point on which a wide-spread misapprehension seems to exist among musical laymen. Etymology will help us somewhat here, as elsewhere. Too many

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persons seem to attribute a signification to the word "dissonance" which would be quite correct, if it were spelt *dyssonance.* But the word is no hybrid, formed from the Greek *dys*, bad, and the Latin *sona*, a sound. The word is of pure Latin origin, formed of *dis*, asunder, and *sona.* A true dissonance is formed by two notes which are on contiguous degrees of the musical scale,— as, for instance, A and B, or E and F,— and, when the ear hears them together in such contiguity, it demands that the two voices which sing them shall progress divergently, shall *move asunder.* That a dissonance, by itself, unprepared and unresolved, is disagreeable, is another matter, and has nothing to do with the meaning of the term. Divided as opinions were on the subject of dissonant intervals in the old days of the Discantus, on one point all were agreed : the interval of the augmented 4th (diminished 5th), or *tritone* (so called from its comprising three whole tones), was universally admitted to be so horrible to the ear as to be utterly inadmissible in Music. How the theorists of those days would have opened their eyes in astonishment, could they have been told that this very tritone, which they called the Devil,— "*Tritonus est diabolus in musica*,"— was destined to become the generator of a more perfect musical system than they had ever dreamt of : of our modern Tonal System, which is to their Gregorian Modal System as the Parthenon is to the Great Pyramid.

The exceedingly slow development of the Discantus is, however, easily accounted for. Theorists had more to do in those days than to discover the laws of musical composition : they had also to find out some way of writing music. A whole new system of musical notation had to be worked out and established. The great triumph of scholastic musicians, from Guido d' Arezzo in the eleventh century down to the middle of the fourteenth, was the establishment of what is known as Mensural Notation.

This subject I shall leave untouched here, in spite of its great historical interest and its intimate connection with the growth of the Art of Music itself. The Integral Calculus, the theory of Doubly Periodic Functions,

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Analytic Mechanics, the Metaphysics of Hegel or Fichte, are all tolerably ponderous and abstruse subjects; but for something positively brain-racking in its vast complexity give me the theory (let alone the practice) of Mediæval Mensural Notation! As Walter Besant once said of the French "equivocal rhyme," it seems as if something penal might be done with it. Solitary incarceration, on a diet of stale bread and water, with an occasional allowance of brain-food,—say, boiled haddock,—and a treatise on Mensural Notation, with no hope of liberation until the subject had been thoroughly mastered, would suffice to deter a man from any crime. The Schleswig-Holstein Question was child's-play in comparison!

No wonder that the old scholastic musicians, with this dire task on their hands, wrote music in which no mortal can find inspiration! How difficult the task was, may be appreciated, when we consider that those who entered upon it had worse than nothing to start with. The musical notation, at the time when Guido d' Arezzo began his labors, was a terribly complex system, next to impossible to master, requiring years and years of study to understand thoroughly. Yet, with all its harassing complications, it was so vague, so deficient in definite meaning, that music written in it, were it but a simple melody, was open to a vast number of different interpretations. No singer, no matter how learned and expert, could be even approximately sure of reading it right. The composer's intentions were quite problematical, and the notation could serve as little more than a system of mnemonics, like the Peruvian *Quipus*, enabling the singer to retain in his memory what had been taught him orally by the composer.

Consider also that, for a long time, all efforts were directed to improving this older system, instead of directly inventing a new one. That, in this way, complications were heaped upon complications, and every advance was a deeper plunge into this Slough of Despond, until at last the Mensural Note was hit upon, as the only hope of ever getting out of it. Consider further that, even when the mensural note was established, as a sure



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means of communicating musical ideas, not one tithe of its virtues were suspected. In their gradual development of Mensural Notation, composers and theorists only went just far enough barely to satisfy the needs of the music of their own day; every new development of the Discantus necessitated a fresh overhauling of the system of notation, often an entire remodelling of the same from the very beginning. Consider all this, I say, and you will begin to see what a piece of work it was!

Here were hard-working musicians, just beginning to catch a glimpse of what Music could be, making discoveries the value of which was highly problematical even to themselves, and yet with no definite musical notation wherein to write down their new ideas! No wonder Music was considered to be a "branch of mathematics!" Had the whole art lain in the hands of scholastic ecclesiastics, it would have been stifled in its cradle. For three centuries the Church did all the drudgery, the wood-hewing and water-drawing, of musical development. Well, this comparatively ignoble work had to be done; so all honor to those who did it. But, as a seedling tree will seldom bear good fruit unless grafted with a slip from a fruit-bearing tree, so the scholastic musical doings of the churchmen, all their musical hot-house gardening would, in all probability, never have made that stout seedling, the Gregorian Chaunt, bear fresh fruit, had not a slip of true musical inspiration been found somewhere to engraft upon it. This inspiration, this living artistic force, did not come from their own ranks, but from a far other quarter. It came distinctly from the people. It was the Folk-song.

The part played by the Folk-song in the general development of the Discantus depended more upon its actual existence as a familiar musical entity than upon its special characteristics. We can safely assume that, if the distinctive musical character of the Folk-song had been quite different from what it actually was, its function in the development of the art of composition, and its influence upon the Discantus would still have been virtually the same.

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The enormous difficulty of writing one or more additional melodies to a Gregorian *cantus firmus*, in days when all rules and laws were in so chaotic a condition, may be imagined; the wings of melodic fancy were sorely tied by technical considerations; for remember that composers then had practically no technique to start with! It is even doubtful whether the earlier *déchanteurs* had any notion of giving a specific melodic value to the voices with which they accompanied a *cantus firmus*. But, about the beginning of the fourteenth century, we can discern a certain feeling in composers that it would do no harm to a discantus to have the descanting voices melodious. Feeling naturally modest about their own melodic fertility, composers took to the extraordinary, if ingenious, shift of looking to the Folk-song to furnish them with melodious parts wherewith to accompany their time-honored Gregorian *cantus firmi*. So they would take a Gregorian chaunt for their *cantus firmus*, and one or more popular melodies for the remaining voices of his discantus. One may naturally ask how several melodies, originally written without the faintest reference to one another, could be made to go bearably together. All I can say is that they had to! It was very like an old Peruvian marriage: by the law of the Incas, people of a certain age must marry; when a man had attained to that age the Inca chose a wife for him, and married the couple were, whether they liked it or not.

The first result of this engrafting the Folk-song upon the Gregorian Chaunt was, no doubt, to give a superior melodic character to the descanting voices; but it also tended to make their mutual agreement exceedingly precarious. The first attempts at this sort of composition were simply horrible. But it was soon found that, by wholly disregarding the rhythm of the thus misused folk-songs, by doubling or trebling the length of some notes and halving that of others, the several voices could be made to harmonize quite tolerably. A full-grown discantus in three or four voices was by no means always the work of a single composer. One man would take

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a *cantus firmus*, torture a folk-song out of shape so that it would serve as a descanting voice to it, and then rest from his labors. If his two-voiced discantus, thus cooked up, found favor in the ears of musicians, a second composer would come along and add another folk-song to the structure, and so on.

It seems strange at first sight that good should ever have come from such rough musical horse-play. But it really was productive of a great deal. In the first place, using the folk-song at all resulted in an increased demand for melodious writing; in the next place, this hard work of forcing several independent melodies into mutual harmony laid the foundations of excellent technical practice in polyphonic writing. By such practice, and what grew out of it, composers acquired a quite respectable degree of skill in counterpoint.

Again this use of popular melodies as descanting voices to accompany a given *cantus firmus* led to a very important discovery. When a composer wished to cook up popular and Gregorian material into a discantus, he did not always take *different* songs for his descanting voices. He sometimes let two, or even more, voices sing the same song, one voice beginning after another. Thus it happened that a single phrase of a melody, after being sung by one voice, was repeated by another, while the first voice went on with the next phrase. I wonder whether the man who first succeeded in writing a discantus of this sort suspected that he had made one of the most important discoveries in the whole History of Music. Probably not; but the full value of his discovery is appreciated now. He had stumbled upon *Contrapuntal Imitation!*

In looking back over the whole history of musical development, from the time of St. Ambrose to the present day, I can find only two other discoveries of equal importance. One was the discovery — for it can well be called a discovery, all traces of ancient Greek knowledge on the subject being lost at the time — that the unison, octave, and 5th were not the only

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harmonic intervals in music; the other, the discovery of the free chord of the dominant 7th (the basis of our Tonal System) by Claudio Monteverde in the latter part of the sixteenth century.

Who the discoverer of contrapuntal imitation was, we do not know; the discovery itself may be roughly dated in the early part of the fourteenth century.

The origin of the Discantus was French. The Gregorian Chaunt had made its way to France, as it had to the rest of the Christianized world, and the French developed it into the Discantus, or *Déchant.* It was those old French *déchanteurs* who first made musical material pliable in a contrapuntal, or quasi-contrapuntal, way, and paved the way for the nobler labors of the Netherlanders and Belgians.

HERMANN GOETZ was born at Königsberg on December 17, 1840, and died at Hottingen (Canton of Zürich), Switzerland, on December 3, 1876, His first musical instruction was on the pianoforte under Louis Köhler. Unlike many musicians, he had a good classical education, going to the University at Königsberg, and graduating from there in 1858. After the completion of his general studies he entered Stern's Music School in Berlin, where he studied the pianoforte under Hans von Bülow and composition under Hugo Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur in Switzerland; here he also gave music lessons, was appointed conductor of an amateur orchestral society, and founded a singing society. He moved to Zürich in 1867; but his poverty was such that he could not bring himself to relinquish his engagements in Winterthur, and, in spite of his always delicate health, made the foolish attempt to work in

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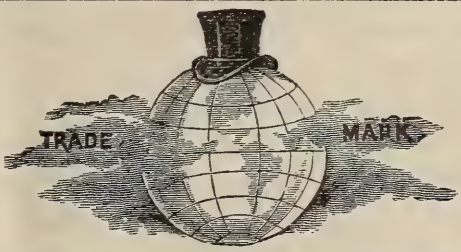
both towns, constantly travelling to and fro between the two. Two years of this over-exertion completely undermined his constitution; in 1870 he moved to the little town of Hottingen to seek rest; but it was too late; his health kept almost steadily sinking, and six years after his settling there he died. Goetz's career has often been compared with that of Norbert Burgmüller, and there is some justice in the comparison, although the latter belonged to an older generation. Burgmüller was born in Düsseldorf on February 8, 1810, and died at Aix-la-Chapelle on May 7, 1836; he was thus a contemporary of Mendelssohn (1809–1847) and Schumann (1810–1856), and followed the same general direction as they in his artistic work; this is why he has often been considered as a *follower* of Mendelssohn and Schumann. Goetz was in the truest sense a follower of these two great composers; he is to be ranked with the school of German musical romanticists who still held by classic traditions. Burgmüller died at the age of twenty-six, Goetz at thirty-six; so both passed away before reaching their full development as composers, for neither of them had the precocity of a Mendelssohn or a Mozart. With them the Mendelssohn-Schumann school lost two of its most promising lights. Although Goetz lived in the heyday of the Wagnerian revolution, he was little, if at all, affected by it; even in his dramatic works little of the Wagnerian influence is to be felt. The composition to which he owed his early fame was his symphony in F major, opus 9; and his reputation was sealed by the success of his first opera, *Der Widerspenstigen Zähmung* (Taming of the Shrew), which was brought out at Mannheim on October 11, 1874, and passed thence to almost every important operatic stage in Germany. It was given with great success in London (in an English version by the Rev. J. Troutbeck) on January 20, 1880, and in New York, under Theodore Thomas's direction, on January 4, 1886.

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Which may be turned into English prose as follows: "Into the sacredly quiet spaces of the heart must thou flee from the stress of life."

The first movement, *Allegro moderato* in F major (3-4 time), begins, without any slow introduction, with some quiet preluding, the horns and clarinets calling to and answering each other on a syncopated figure which forms the full chord of F major against an arpeggio accompaniment in ascending triplets in the second violins and violas. After four measures of this, the first theme enters in the 'celli and double-basses (soon reinforced by the bassoons and horns) against a melodious counter-theme, now in the violins, now in the wind instruments. The theme is then taken up by the violins in unison and octaves, and developed at some length while the rhythm grows more and more animated; some brilliant ascending scale-passages lead to a sudden lull with a modulation to the key of A major. Here one expects the second theme to enter; the flutes and oboe begin a bright, twittering melody, closely related to what has preceded it; but it cannot really be called a second theme. The first theme returns again, and is still further developed with much brilliant figuration and many cunning rhythmic devices. Then comes another lull; but the first theme still persists and is developed further up to the "repeat" at the end of the first part of the movement. Thus the form is irregular to the letter of symphonic law, but not so irregular to the spirit. To be sure, there are no real second and conclusion themes, the first theme being the only thematic material presented; but closer inspection shows that this first part of the movement is really divided into the three regular subdivisions, and, although the second and third of these bring no new theme, they do bring new phases of the first theme. It is also to be noted that the extended and varied development of this single theme in the first part of the movement has nothing of the character of working-out: it is wholly of the nature of presentation and development.

With the free fantasia the working-out begins in earnest; the theme is dismembered, dissected, and analyzed; the treatment becomes contrapuntal; the development no longer proceeds as in a straight line toward an appointed goal, but turns and doubles upon itself like a hare. The third part of the movement stands in quite regular relations to the first.

The second movement, Intermezzo: *Allegretto* in C major (2-4 time), is the gem and prime favorite of the symphony. A brilliant horn-call is answered by a dainty, tripping phrase in the flute and clarinet. The ingenious playing-off of these two phrases against each other constitutes the great charm of the movement, which is thoroughly original in character,

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if regular enough in form. Its form is very like that of the modern musical genre-piece, as we find it in many of Schumann's pianoforte works, its general plan being that of a scherzo with two trios; only here the second trio follows immediately upon the first, without an intervening return of the principal theme. The horn-call (thesis of the first theme) does, however, make a sudden and unexpected reappearance in the midst of the first trio. In the days when this symphony was still a young work, the effect of this Intermezzo upon audiences was comparable only to that of the *Allegretto scherzando* of Beethoven's eighth symphony, or the Scherzo of Gade's B-flat symphony.

The third movement, *Adagio, ma non troppo lento* in F minor (3-4 time), is in the form of a Romanza on two themes. Especially noteworthy is the exceedingly beautiful effect of the entrance of the second theme in C major on a pair of horns, reinforced later on by other wind instruments. The elaborate figural variation of the first theme, after this episode, is also to be noted, as well as the very beautiful, if short, coda, *Molto adagio* in F major.

The Finale, *Allegro con fuoco* in F major (4-4 time), opens with some free preluding on a nervous, spirally-ascending figure in the violas and 'celli; this figure soon crystallizes into a brilliant, rather Schumannesque, theme. The form is that of a somewhat freely treated rondo on three themes: the one already heard, a second one of quieter character, and a passionate *cantilena* for the third. The movement ends with an exceedingly brilliant climax.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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The movement, *Allegretto con moto* (2-4 time), presents the perfectly free development of two contrasted themes; the reigning keys are A major, A minor, and C major. It is scored for 2 flutes, 1 oboe, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Dr. F. Liszt.

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This overture begins with a slow introduction, *Largo* in F major (4-4 time), almost immediately changing, however, to *Andante.* A quiet, meditative theme is given out in full harmony by the strings, and repeated by them and the wood-wind and horns. Then follows some passage-work on the same idea in the wood-wind, leading up to a sonorous restatement of the theme by the full orchestra. A transitional passage of imitative phrases in the flute, answered by the oboe and clarinet, over a rhythmic accompaniment in the strings, leads over to the main body of the composition.

The principal movement, *Allegro animato* in F major (4-4 time), opens strongly with the first theme in the full orchestra; this is briefly developed, and followed by some subsidiary passage-work leading to the second theme, still in the tonic (F major); this is recognized at once as the theme of the opening *Andante*, and is first given out by the oboe, then taken up by the strings, and followed in its turn by some subsidiary passage-work. Here a short free fantasia begins, in which the thematic material already presented is energetically worked out. The third part of the movement is somewhat irregular, and contains some new developments, if nothing new in the way of thematic material. But with the coda, *Più mosso*, we come upon a brilliant new theme which is worked up in climax until the theme of the introduction returns *fortissimo* in the full orchestra (*Andante maestoso*) and is worked up to a final "apotheosis."

This overture is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns (with a third pair of horns *ad libitum*), 2 trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums (with a second pair *ad libitum*), bass-drum and cymbals, and the usual strings. The composition was written for the twenty-fifth annual celebration of the foundation of the Conservatorium at Pesth.

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PROGRAMME.

Dvorak - - - - - - -	Overture, "Nature"
Saint Saëns - - - -	Concerto for Pianoforte in G minor, No. 2
Reznicek - - - - - -	Overture, "Donna Diana"
Schumann - - - - -	Symphony No. 1 in B-flat major

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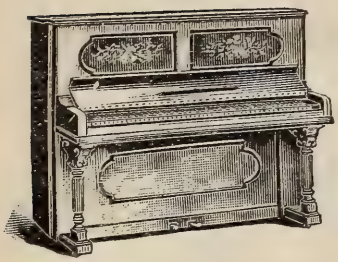
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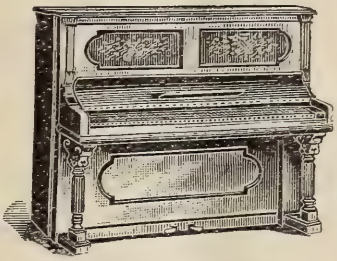
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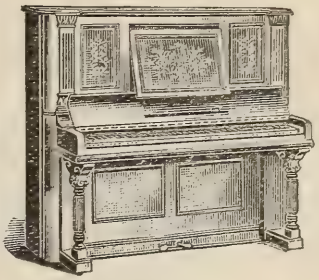
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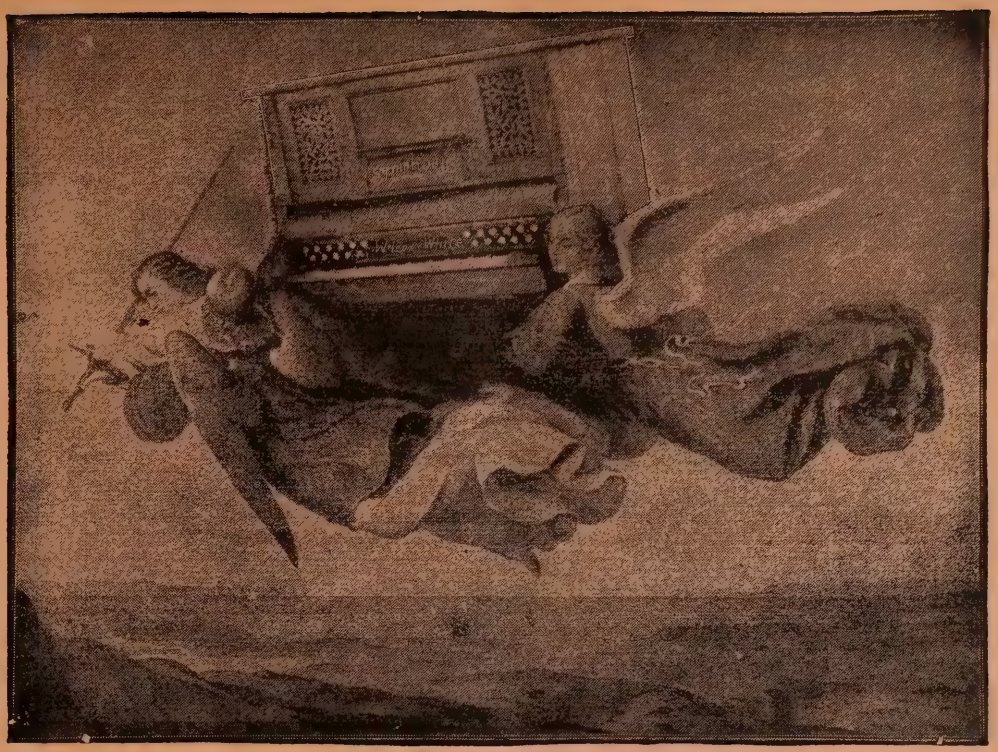
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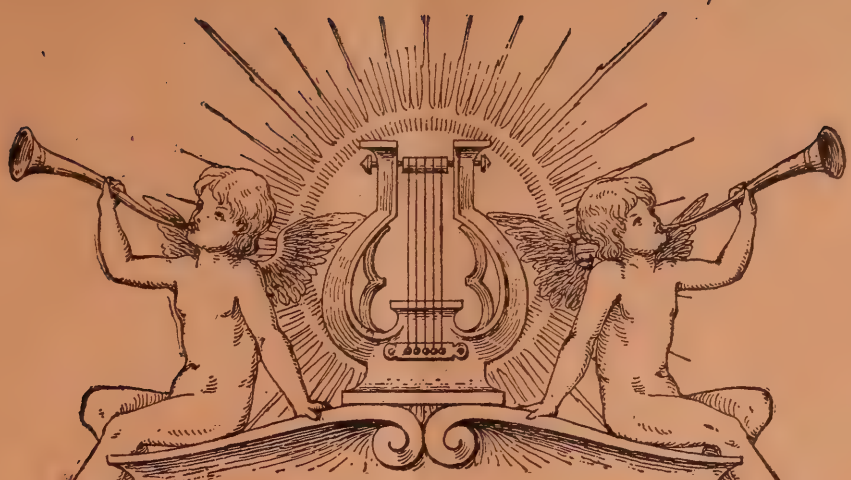
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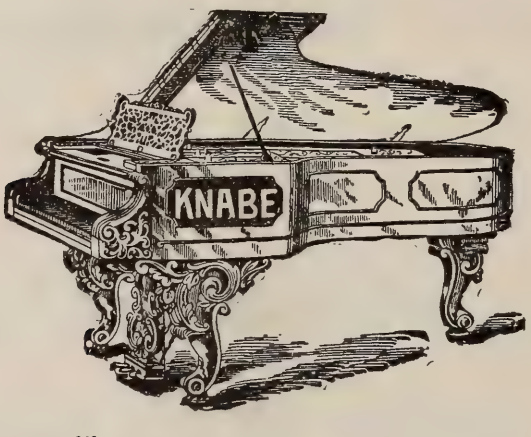
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PROGRAMME.

Antonín Dvořák – – – – Overture, "Nature," in F major
(First Time in Boston.)

Camille Saint-Saëns Concerto for Pianoforte, No. 2, in G minor, Op. 22

I.	Andante sostenuto (G minor) - - - -	4-4
II.	Allegretto scherzando (E-flat major) - - -	6-8
III.	Presto (G minor) - - - - - -	4-4

Emil Nikolaus von Reznicek – – – Overture to "Donna Diana"
(First Time.)

Robert Schumann – – – Symphony No. 1, in B-flat major, Op. 38

I.	Andante un poco maestoso (B-flat major) - -	4-4
	Allegro molto vivace (B-flat major) - - -	2-4
II.	Larghetto (E flat major) - - - - -	3-8
III.	Scherzo: Molto vivace (D minor) - - -	3-4
	Trio I. Molto più vivace (D major) - - -	2-4
	Trio II. Tempo primo (B-flat major) - - -	3-4
IV.	Allegro animato e grazioso (B-flat major) - -	2-2

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"In der Natur," Overture in F major, Opus 91.

Antonín Dvořák.

The title of this overture is not easy to translate succinctly; the German *In der Natur* quite conveys the meaning of the original Czech *V přírodě*, which the English *In Nature* certainly does not do so well. It might be freely rendered by *On Nature's Bosom* or *'Mid Natural Scenery*. Dr. Dvořák might well have chosen Schiller's

Freude trinken alle Wesen
An den Brüsten der Natur.*

as the motto for his work.

The overture begins, without slow introduction, *Allegro ma non troppo* in F major (6-4 time), with a long-sustained *pianissimo* tonic organ-point — sustained notes in the bass-clarinet and fourth horn, a soft roll in the kettle-drums, repeated quarter-notes in the double-basses — over which the bassoons and violas give out the first theme, each phrase of which is answered by a little flicker in the flute or oboe. The thesis of this theme is developed at some length by various orchestral combinations in a gradual *crescendo* until it is at last given out *fortissimo* by the full orchestra, and followed by its natural antithesis. This development, which is quite extended, is followed by a short subsidiary in A minor, modulating back to F major at its close, and this by a brief episode on figures from the first theme, ending with a definite modulation to A major. Now comes a light tricksy second theme in A major, given out *pianissimo* by the strings, and extendedly developed by them and the wood-wind; a more *cantabile* subsidiary follows (still in the same key) in the violins in octaves, leading to a more turbulent conclusion-theme which is developed to a gradual climax by fuller and fuller orchestra, the thesis of the first theme returning *fortissimo* to round off the climax and conclude the first part of the movement in A major.

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Then follows the free fantasia, which is very elaborate, if not very long. The third part of the movement begins rather vaguely, somewhat as if it were still part of the free fantasia, with the first theme in the English-horn and bass-clarinet, then taken up by the flute, and developed rather more briefly in *crescendo* than in the first part. After this the third part presents no essential irregularities; the first subsidiary comes in F minor, the second theme in F major. The coda opens brilliantly with a *fortissimo* return of the first theme in the horns and trumpets against a high *tremolo* in the violins and violas. The turbulent developments which follow upon this outburst soon subside, however, and the overture ends softly with some dreamy play with the first theme.

This overture is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, and the usual strings. The score bears no dedication.

Concerto for Pianoforte, No. 2, in G minor, Opus 22.

Camille Saint-Saëns.

The first movement opens with a free contrapuntal cadenza for the pianoforte alone, *Andante sostenuto* in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters). This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters *fortissimo* with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to *Don Giovanni*, followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase

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in the oboe, accompanied at first by the pianoforte, then by the strings *pizzicati*, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianoforte, leads to a change of tempo, *Più animato*, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggj in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on *Sempre più animato e crescendo* until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns *fortissimo* in G minor in the violins, violas, and 'celli in octaves against a perfect whirlwind of octaves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto

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ROOMS 233 and 234.

is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, opus 27, No. 2; what would be technically the first movement is omitted by the composer.

The second movement, *Allegretto scherzando* in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A *pizzicato* chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a *tremolo* in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends *pianissimo* with a brief coda.

The third movement, *Presto* in G minor (4-4 — really 12-8 — time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth-notes in the wood-wind and horns. Some more subsidiary passage-work, in which the 12-8 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first

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theme being accompanied by sustained harmonies in the strings, which make way for the chattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony, against an obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals *ad libitum* in the third movement. The score is dedicated to Mme A. de Viliers, *née* de Haber.

Emil Nikolaus, Freiherr von Reznicek was born in Vienna on May 4, 1861. His father was Lieutenant-Field-marshal, Freiherr von Reznicek; his mother was born Princess Clarissa Ghika. He was intended by his parents to follow the law as a profession, and began his legal studies at Graz. But his love for music proved too strong, and he at last dropped the law and entered the Conservatorium at Leipzig. After graduating from that institution, he was successively *Kapellmeister* at the theatres in Graz, Zürich, Mainz, and Stettin; he now holds a similar position at the Court Theatre in Weimar. Reznicek's artistic individuality is Germano-Bohemian; he has plainly been much influenced by Smetana, and his musical



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home, so to speak, is Prag. Here were brought out his earlier operas, during the later eighties and earlier nineties, *Die Jungfrau von Orleans*, *Satanella*, and *Emerich Fortunat*, works written probably during his student period. In Prag also was given his Requiem Mass in honor of Dr. Franz Schmeykal, the politician, in 1894. His latest and most successful work is his opera *Donna Diana*.

OVERTURE TO "DONNA DIANA" . . . EMIL NIKOLAUS VON REZNICEK

Donna Diana, comic opera in three acts, the text (after C. A. West's German version of Moreto's *El Desdén con el desdén*) by ?, the music by Reznicek, was first given at the German Theatre in Prag on December 16, 1894. Moreto's comedy has been exploited by more than one distinguished dramatist: it is the basis of Molière's *la Princesse d'Elide* and of Gozzi's *la Principessa filosofa*. West, in preparing his German version, entitled *Donna Diana*, incorporated several points taken from Gozzi's play. The English version acted in Boston a few years ago by Mme Modjeska and her company follows West's in all important particulars. And now comes Reznicek's opera to add another version to the list.

The overture begins with two measures *Sehr gehalten* (*Assai sostenuto*), 4-4 time: against a sustained *forte* F-sharp in all the wind instruments, the strings play a rapid ascending scale of F-sharp major, which is answered by a similar scale on the clarinet alone, and then a second time by all the higher wood-wind and harp. These three scales in F-sharp (or G-flat) major serve as prelude to the main body of the overture; the fantastic nature of the composition is indicated at once; for its real key is D major not F-sharp major.

The main body of the work, *So rasch und leicht als möglich* (*Il più presto e leggiero possibile*) in D major (3-16 time), begins with a rapid *staccato* ascending scale passage in the first violins and flute — ending with a

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little squib in the second flute — which leads immediately to the principal theme, a bright, nimble theme in sixteenth-notes, with the peculiarity of a cross-accent on the second sixteenth of nearly every measure, given out by the first violins and flute over an accompaniment in even repeated sixteenth-notes in the other strings, against more sustained counter-phrases in the clarinet and oboe. This thesis is then repeated by the full orchestra with the theme in the bass; then comes the antithesis, with the melody in the flute, oboe, and clarinet in double octaves, beginning in F-sharp major and ending with a modulation by deceptive cadence back to D major. The whole movement consists of the development of this theme, against which a more *cantabile* second theme appears every now and then (first in the violins in octaves, then in other instruments), more as a contrasted counter-subject than as an independent theme; for the development and working out of the first hardly stop for an instant. The whole character of the overture is light, nimble, one might almost say, satirical. In it one seems to hear Perin, the wily secretary, continually laughing in his sleeve at the plot he has hatched for bringing Don Cesar and Donna Diana together. The *cantabile* counter-theme probably refers to Donna Diana herself.

This overture is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, triangle, harp, and the usual strings.

ENTR'ACTE.

"Naturalism" in Music.

I believe the first time "Naturalism" and "Naturalist" were used as art terms was some centuries ago in Italy. After the death of the great Roman and Florentine painters,— Leonardo da Vinci, Andrea del Sarto, Michel

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Angelo, and Raphael,— there sprang up in Italy two distinct and violently opposed schools of painting, if schools they can be called. Domenichino, Guercino, the brothers Carracci, Guido Reni, and others of their ilk aimed at combining in themselves all the excellences to be acquired by a reverent study of the works of their great forerunners, and thus continuing the traditions of the great Florentine and Roman schools. On the other hand, Michelangelo Amerighi, better known as il Caravaggio ("the Dish-cloth"), Josef Ribera, called lo Spagnoletto, Salvator Rosa, and others opined that all the good to be got by studying the great Romans and Florentines had already been got out of those masters, and that taking their works as models could result in nothing better than a rather feeble imitation. They accordingly fell back upon Nature herself, taking her for their model, and interpreting her according to the bent of their own individual genius. The former school were known collectively as "the Eclectics"; the latter as "*i Naturalisti*" or "Naturalists."

The terms "Naturalism" and "Naturalist," thus first applied to a school of Italian painters and their art-tenets, have made their way in the world; in our own day they are current, as applied to a certain school of French novelists and dramatists. They are good enough terms in their way, if rightly understood. Unfortunately they are not always rightly understood; no doubt some of the theoretical and controversial writings of contemporary French "*naturalistes*" have, to a certain extent, given the cue to popular misconception on this point.

There seems to me to exist a too general tendency to confound "Naturalism" with "Realism" in Art and Literature. The two terms are really not convertible. Realism implies an exact, so to speak "photographic," copying of Nature, a reproduction of real life regardless of artistic consequences, in which the artist seeks solely to be exact and vivid, infusing as little as possible of his own individuality into his work. Naturalism, properly understood, implies something more than this: with all its striv-

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ing after truth to Nature, it aims more at interpreting Reality and Truth in its own way than at merely photographic literalness. Thus Realism is the true antithesis to Idealism; Naturalism is far more the antithesis to Conventionalism. It never neglects "the personal equation." Zola's definition of Art, for instance, as "*un coin de nature vu à travers une personnalité* (a corner of Nature seen through the medium of an individuality)," is essentially a "naturalistic" one.

Music, as the modern art *par excellence*, could not well remain outside the pale of naturalistic art-endeavor. Our present artistic and literary atmosphere is impregnated with naturalism, and Music, especially musical Speculation, could not, in the nature of things, escape its influence. It remains to be seen, however, how far Music is really capable of reflecting the dominant naturalistic tendency of the day in a normal and really artistic way.

That Art — whether realistic, naturalistic, or idealistic — is, or should be, in the end based upon Nature is an old truism which may readily enough be accepted. As regards the representative arts of Painting and Sculpture, and the descriptive art of Poetry, there is little trouble in applying this maxim; they all aim at reproducing real objects, occurrences, and emotions according to their several special mediums: of Form, Color, and Language. But Music is properly neither a representative nor a descriptive art; it finds no real correlative in Nature, nor has it the power of definitely and distinctly reproducing one. What connection exists between Music and the real world in which we live, exists only through the element of Motion— which element Music and all that exists in the real world have in common. In like manner, the only connection between Music and the ideal world — the world of Thought, Aspiration, Emotion, and Passion — in the midst of which we live, is through this same element of Motion, which both have also in common.* Other immediate connection there is none.

*I here take the word "Motion" in its widest sense, as including, besides what is commonly called "Movement," the ideas of any sort of increase and diminution. In like manner, I take it to include also its antithesis: absence of Motion or Repose.



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Music *per se* is absolutely incapable of conveying or, as it is often called, *expressing* with recognizable definiteness any particular natural object or occurrence, any particular thought or idea, any particular emotion. All it can express with any definiteness is the degree or character of Motion connected with an idea or occurrence, and the purely *dynamic quality* of an emotion: its mildness or vehemence. When Berlioz claimed that the *Adagio* in his *Roméo et Juliette* symphony was a "musical reproduction" of the balcony-scene in Shakspere's tragedy, and "expressed" the varying emotions of the two lovers, there was, to be sure, nothing in his claim to shock our ordinary notions of artistic dignity: but his claim was nevertheless no more tenable, indeed it was really no less ridiculous, than that of the Russian lady who recognized in another movement of the same symphony "Romeo driving up to Capulet's door in his cabriolet."

How, then, can it be that Music — which is connected with our real and ideal life only through the single element of Motion — is capable of doing anything in the way of Naturalism? Let us see.

As Naturalism is, in the last analysis, nothing but Realism *plus* individuality of interpretation, our research will be simplified by first considering what place artistic Realism can find in Music. If there be anything in Nature and our real life that Music can reproduce with a tolerable approach to recognizable accuracy, it is the *sounds* of Nature and that life. The sighing of the wind, the rolling of thunder, the whizz of driving rain through the forest leaves, and some other natural noises of the kind can undeniably be imitated with more or less recognizable definiteness by musical means. Of the occurrences in our daily life, Music can indisputably reproduce one category: the *musical ones*. A military band coming up or going down a street, a hand-organ, torturing melody and harmony out of shape, the wrong notes of a village bassoonist, a lover's serenade — all these are things which can be reproduced in Music with striking vividness; they are music, to start with.

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And yet we find, even in these narrowly circumscribed fields of imitation, that the accuracy or recognizableness of the imitation has nothing whatever to do with the artistic value of the music. The most accurate and deceptive orchestral imitation of a thunder-storm imaginable is no more necessarily a fine composition, than a field-marshal's official report of a campaign is an epic poem. The one *may be* a poem, and the other a fine composition; but their being so will in no wise depend upon their respective accuracy. Again, take that element of Motion, of increasing or diminishing speed or force, through which Music can express the dynamic quality, the mildness or vehemence, of human Emotion. Even here we find that the accuracy and vividness with which emotional dynamics are expressed in Music are no true measure of its artistic worth. Such accuracy and vividness of expression are obtainable in the poorest and most commonplace piece of music as well as in the grandest and most originally beautiful.

Yet let not these considerations tempt us to jump to conclusions too quickly. Something analogous may be said of other arts besides Music. In the representative arts of Painting and Sculpture, exact accuracy of representation is, at most, but half the battle. The irrefragable exactness of a description does not suffice to make it poetic. And, *vice-versa*, the worst likeness in the world may be a poor portrait, but, at the same time, an exceedingly fine picture; and Shakspere's giving Bohemia a sea-coast is no reflection upon the poetic value of *Twelfth Night*. Still, if a picture or statue so departs from Nature as to be out of drawing or untrue in color, its artistic value is just so much diminished thereby; and if a poem describes, no matter how vividly, nor with what wealth of imaginative simile and harmony of verse, an emotional process which we recognize as overstrained and untrue to Nature, it is just so much worse a poem. The bonds which hold Painting, Sculpture, and Poetry down to Nature are infinitely tougher, and of more inexorable grip, than any connection dis-

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coverable between Music and Nature. Through the element of Motion, and through that other element of imitation of sounds, Music may connect herself for the nonce with Nature and Human Life; but she can sever the connection at will, without essentially suffering thereby, and the mere fact of her so connecting herself with Life and Reality is, in any case, nothing to her artistic credit of itself.

So we may safely assert that, though a certain modicum of Realism, or truth to Nature, is indispensable to the artistic status of Poetry, Painting, and Sculpture, Music can perfectly well do without it, nor can such modicum of Realism — when present in Music — be regarded as any true measure of its artistic status. It is, in its essence, *extra-musical*, something *par-dessus le marché*, which we may be glad enough to have thrown in, but has no immediate nor necessary connection with the true essence of the art.

Now, if Realism is an accessory luxury which Music may at times permit herself without discredit, but is no essential item in her artistic value, it must follow that Naturalism — which but is Realism *plus* Individuality of Interpretation — bears much the same relation to the art. For, if the composer chooses to stand before the public as an individual interpreter, it is evident that he can interpret no more than he can express. If his bent is naturalistic, his musical naturalism can find no more material whereupon to exercise itself than can be found in Music by the musical realist. Take away his realistic basis, what connection there is between Music and Real Life, and you kill his naturalism outright! And, if Realism be something adventitious in Music, having in no wise to do with its true essence as an art, Naturalism must be so also. The musical naturalist may disdain the cruder method of the musical realist, the direct imitation of the noise of thunder and the chromatic scales whistled by the wind, and try to interpret the inner essence of the thunder-storm by more imaginative means: by suggesting in his music, not the exact noise but the violent

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shock of thunder, not the chromatic whistling but the general tempestuous vehemence of the hurricane. He may thus seek to connect his art with Nature through the element of pure motion, instead of through phonetic imitation. Still his interpretation may be quite poetic and recognizable, but the wretchedest of music notwithstanding. His naturalism is no more a trustworthy measure of the artistic value of his work than his brother's realism was.

With that scholastic artistic purism which seeks to categorize the fine arts *a priori* and set hard-and-fast limits to each one of them, I have but little sympathy. It is easy enough to say comfortably that a statue should be pure Form, and that Color should consequently play no part in Sculpture. It is equally easy to say that, as there is no necessary connection between Music and the real world, Music should cease striving to connect herself with the same; that, such connection being merely adventitious, it is superfluous and therefore condemnable. Nothing is easier than such convenient laying down the law *a priori*. But, at the same time, I will say that nothing seems to me to be more utterly futile. We are human; and *a priori* purism is — well! either divine or diabolic; the reader may choose for himself. Art loses nothing by a little generous liberality. Nature herself — that is, organic Nature — follows out her own laws with the most genial freedom in matters of detail; and Art, which is also organic, may safely do the same. If Realism and Naturalism be mere unessential luxuries in Music, well and good; but Man — for whom and by whom Art is made — has a natural, inborn taste for luxury, and a certain amount of it is good for him. Deny this, and you are but an ascetic and, as such, can have nothing to do with Art.

Let Realism, and far more especially Naturalism, play what part they can in Music, and I cannot see that any living soul has fair cause for complaint. The connection between Music and the Real World, between Music and Thought or Emotion, may be slight and in many cases illusive;

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all attempts to establish it may be artistically hazardous. But what of that? They are no more so than attempts to determine the *Noumenon* or to explore the Unknowable. And an imperative desire to make attempts of either sort is deeply rooted in our human nature. Let utilitarians rail as they please, without the Unknowable to tempt us on to aspiring speculation, this world of ours would be a howling wilderness; without the gracious hallucination (for it is little more than this) that we can connect Music with Human Life, Emotion, and Passion, half our delight in the art would be annulled. We can't do it, you may say? Perhaps; but we can at least try to, and take delight in the trying! Art was made for us, and not we for Art.

Only, where I draw the line is here. Realism and Naturalism are essentially strangers to Music; they have nothing to do with her true essence. If then they are welcomed as guests to her abode, they should so comport themselves as not to do violence to the laws of hospitality; in vulgar phrase, they should take good care not to injure or deface the premises. As soon as a composer's naturalistic bent tempts him to disregard any item which has directly to do with the true essence of Music,—to disregard musical coherency, organic development, or beauty,—then is the time for him to stop. His genial naturalism may well enhance our delight in his work, if the latter be fine and truly musical in itself; but it cannot excuse nor condone any musical sin. If his music is poetically true, and musically false—false to its own nature, as Music,—he has done the art a grievous wrong, for which Time has adequate punishment in store, no matter what contemporary enthusiasts may think or say about it.

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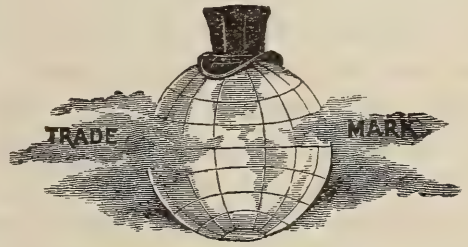
This symphony was written in 1841. It was written after the symphony in D minor, but performed first: at a concert given by Clara Schumann at the Leipzig Gewandhaus on March 31, 1841. The one in D minor,

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originally entitled *Eine symphonistische Phantasie*, was given as the "second symphony" at a concert in the same place on December 6, 1841; the original version of the work now known as *Overture, Scherzo, and Finale* was also brought out at this concert. But neither of these two works met with as much success as the first; that had been rehearsed and conducted in the most masterly way by Mendelssohn; but Mendelssohn moved to Berlin before December, and the two other works were not so well given. Schumann thought that the two together were perhaps too much for the public. The result was that he published only the B-flat symphony, as No. 1, and returned the two others to his portfolio. A revised version of the D minor was published in 1851 as "fourth symphony, opus 120"; the final version of the *Overture, Scherzo, and Finale* (which Schumann is said to have first meant to call a *Sinfonietta*) was not published until 1854, although this version was completed in 1845. But the success of the B-flat symphony was unquestioned from the first. The work bears no descriptive title, but Schumann once said that, while writing it, he had spring in his mind, and even once thought of calling it a "spring symphony."

The first movement opens with an introduction, *Andante un poco maestoso* in B-flat major (4-4 time), beginning with a vigorous phrase in the horns and trumpets, answered with enormous power by the full orchestra.* Then come some stormy accents in the basses, with full chords in the brass and the other strings, each chord being echoed a quarter of a beat later by the wood-wind. But the tempest soon calms down; bright bird-like notes in the flute and clarinet over a waving figure in the violas lead to a gradual *crescendo ed accelerando;* this ushers in the main body of the movement.

The *Allegro molto vivace* in B-flat major (2-4 time) begins immediately with the strong and brilliant first theme, the principal figure of which is taken from the initial horn and trumpet call of the introduction (that is, as Schumann originally wrote it: five B-flats, G, A, B-flat). The construction of this theme is perfectly regular: it consists of four four-measure sections, the first and third, and the second and fourth, of which correspond with complete accuracy. The first phrase (two sections) begins on the tonic and ends on the dominant; the second phrase begins on the sub-dominant and ends on the tonic; only thus could the perfect correspondence between the two phrases be preserved, with the theme closing on the tonic. Yet in spite of, or rather because of, this very regularity, the immediate juxtaposition of the dominant and sub-dominant harmonies — the one beginning the second phrase, the other closing the first — imparts a certain striking tartness to the whole; seldom has happier use been made

*A quite characteristic anecdote is connected with this opening phrase, showing how unfamiliar Schumann was at the time with the technique of orchestral instruments. This phrase (five D's, B-flat, C, D — that is, in the B-flat horns and trumpets, five E's, C, D, E) was originally written a third lower, thus giving the brass instruments the following impossible series of notes to play: five C's, A, B-natural, C (producing the effect: five B-flats, G, A, B-flat). Now A and B-natural are stopped notes on the plain horn (if pretty good ones), producing a curious buzzing tone; and they do not exist in the scale of the plain trumpet at all. The effect of this pompous passage at the first rehearsal can better be imagined than described; no one present, least of all Schumann, could keep from laughing. Schumann, probably by Mendelssohn's advice, changed it then and there.

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of an intrinsically harsh cross-relation. The further development of the theme leads after a while to a modulation to the key of C major; the horns keep repeating the note C for four measures more, indicating that the key of F major (dominant of the principal key) is coming,—just the key in which the second theme ought to appear. Indeed, the second theme does come now, but, to our surprise, not in F major. This theme, given out by the clarinets and bassoons in full harmony, is in no definite tonality, but in a mode which savors about equally of A minor and D minor. The second section, however, ends quite distinctly in F major (and with parallel 5ths between treble and bass, too—but they sound as smooth as oil). The further development of the theme adheres to F major, and leads to some *crescendo* subsidiary passage-work, after which the conclusion-theme (exactly in the rhythm of the first theme) sets in and brings the first part of the movement to a close. This first part is repeated.

The free fantasia is long and very elaborate in its working-out. The beginning of the third part of the movement is strikingly dramatic and original. The free fantasia ends with a strong *crescendo* climax, which leads immediately to the first theme in the tonic at the beginning of the third part. But the first theme does not now return in the shape it assumed at the beginning of the *Allegro*, but in the broader, more impressive version in which it was heard at the opening of the *Andante* introduction. After this grand outburst, the development proceeds as in the first part of the movement, only now in the tonic. The remainder of the third part bears the regular relations to the first, up to where the conclusion-theme should make its appearance; but now a long and brilliant coda begins, *Animato*, *poco a poco stringendo*, on a wholly new theme of suave, rather folk-song character; it comes in full harmony in the strings, and is developed until the horns and trumpets strike in once more with their original call (now in two-part harmony), leading to a brilliant, martial close to the movement.

The second movement, *Larghetto* in E-flat major (3-8 time), is in a free

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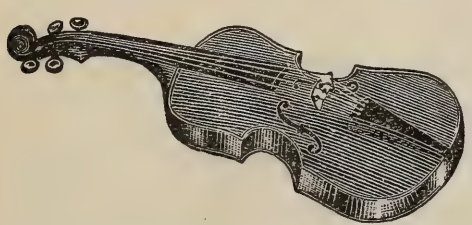
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application of the rondo-form. A beautiful romanza-like *cantilena* is developed by the violins in octaves, accompanied by the other strings, the wood-wind and horns entering toward the end to add richness to the coloring. Then follows a more nervous second theme, in C major, the successive phrases of which are given out by the wood-wind and violins alternately. Then the *cantabile* first theme is repeated in the dominant (B-flat major) by the 'celli against a rustling accompaniment in the second violins and violas, and soft syncopated chords in the first violins and wood-wind. Some passage-work on a new episodic theme leads to a third appearance of the first theme, now sung in the tonic (E-flat major) by the oboe and horn in octaves, accompanied in full harmony by the clarinets and bassoons, with more elaborate figural passages in the strings. A brief coda, near the close of which some solemn harmonies in the trombones and bassoons produce a very impressive effect, closes the movement with a half-cadence to G major (closing on the dominant D major chord); it is thus enchained with the next-following movement.

The third movement, Scherzo: *Molto vivace* in D minor (3-4 time), begins somewhat oddly in respect to tonality. As has been said, the preceding movement ended with a half-cadence in the key of G major; accordingly, the Scherzo begins in G— not, however, in G major, as was to have been expected, but in G minor. But, as the theme develops, one finds that this G minor harmony is not really that of the tonic, as the ear at first took it to be, but that of the subdominant; the real key is D minor. The first Trio, *Molto più vivace* in D major (2-4 time), brings some delicious interplay of harmony between the strings and wind; it is developed at considerable length, and followed by a repetition of the Scherzo. Then comes a second Trio in B-flat major (rapid 3-4 time), which consists of imitative contrapuntal work on an ascending and descending scale-passage. A second repetition of the Scherzo follows, after which a short coda, in the rhythm of the first Trio, closes the movement.*

* The rhythm of this first Trio is liable to produce a curious hallucination upon the ear. One seems to hear in it the rhythm of the first theme of the first *Allegro*, although it is not really the same.

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The fourth movement, *Allegro animato e grazioso* in B-flat major (2-2 time), begins with an impressive *fortissimo* exposition by the full orchestra of a figure, the full thematic import of which will appear later. After a long hold, the first theme enters, the cheerfullest, blithest dancing melody, and is worked up by the strings and wood-wind. Soon an equally bright and tripping second theme comes in in G major; in its second phrase we recognize the grand initial figure of the full orchestra at the beginning of the movement, now given out in stern octaves by the strings. Both themes are then worked up alternately until the repeat at the end of the first part of the movement is reached. The free fantasia opens softly and mysteriously; soon the trombones thunder forth the rhythm of the first theme of the first movement, and a long series of imitations on the principal figure of the first theme of the Finale follows, leading to some soft horn-calls and a florid flute-cadenza, after which the third part of the movement begins and is carried through quite regularly. The movement ends with a brilliant dramatic coda.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, triangle (in the first movement), and the usual strings.

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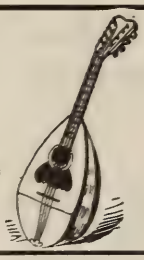
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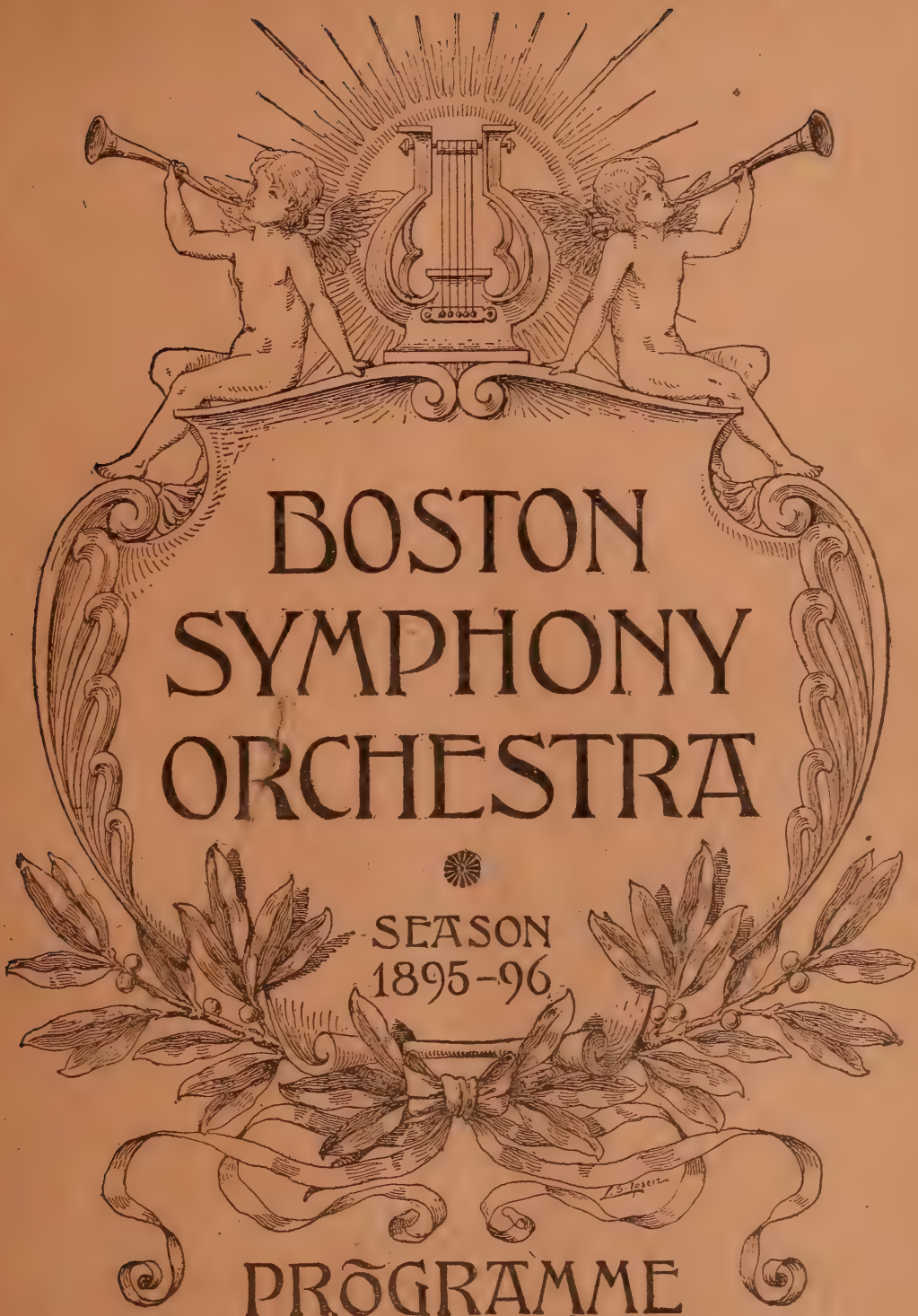
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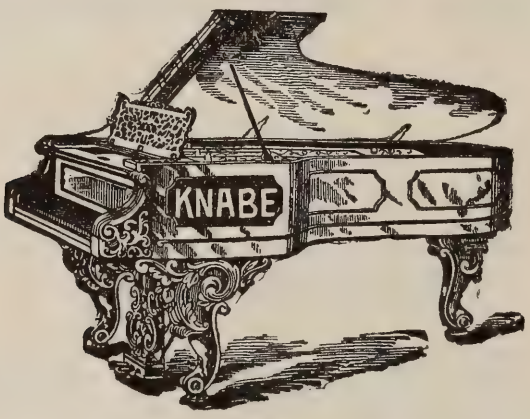
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PROGRAMME.

Johannes Brahms – – – Symphony No. 4, in E minor, Op. 98

I.	Allegro non troppo (E minor)	2-2
II.	Andante moderato (E)	6-8
III.	Allegro giocoso (C major)	2-4
IV.	Chaconne. Allegro energico e passionato (E minor)	3-4

Ludwig van Beethoven – Concerto for Violin, in D major, Op. 61

I.	Allegro, ma non troppo (D major)	4-4
II.	Larghetto (G major)	4-4
III.	Rondo (D major)	6-8

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The first movement, *Allegro non troppo* in E minor (2-2 time), has no slow introduction, but opens immediately with the first theme. This somewhat Mendelssohnish melody is given out by the violins in octaves, accompanied by flowing rising arpeggj in the 'celli and violas, and syncopated chords in the wood-wind. After being developed for eighteen measures, it is followed by a free contrapuntal variation of its first period; then the violins carry through the second period, playing in octaves, and develop it somewhat more extendedly than before. This double exposition of the first theme is followed by some subsidiary passage-work in G major (relative major of the principal key), which crystallizes into a definite subsidiary theme, in which the triplet-rhythm is prominent. This soon leads to the second theme, a more impassioned *cantilena* in B minor (minor of the dominant), which is first sung by the 'celli and horn in unison, and then taken up by the violins in octaves. The development is brief, and soon interrupted by a return of the second member of the first subsidiary, with its rhythmic triplets. A second subsidiary and some extended passage-work follow, leading at last to the entrance of a martial conclusion-theme, which comes in *pianissimo* in B major in the wind instruments. The development of this brilliant theme is interrupted at one point by hushed, mysterious sustained harmonies in the wind instruments, with cloudy arpeggj in the strings. It is as if a sudden cloud were passing across the sun's disk. This effect is repeated later on in the symphony. The first part of the movement closes strongly in the dominant (B major).

The elaborate free fantasia begins with hints at the first theme in the wind instruments, leading to a return of the theme itself, in its original shape, in the tonic E minor. One almost thinks there is to be no free fantasia, but that this is the beginning of the third part. This "false start," however, soon betrays its true character: the theme disintegrates before our very ears, and the working-out begins in earnest. It is of the most elabo-

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rate and extended description, and interrupted ever and anon by the "sun-veiling" effect already noticed in the first part of the movement. At last the working-out seems as if enveloped in total darkness; one suspects the composer of having drawn inspiration from the close of the free fantasia in the first movement of Beethoven's C minor symphony, although there is plainly no trace of plagiarism here, and Brahms's harmonies are even more weird and mysterious than Beethoven's in the passage referred to.

The third part of the movement opens with a return of the first theme in the violins in octaves; but not in the tonic at first. It begins frankly in C major, but soon modulates so as to end in E minor. After this, the development proceeds almost precisely as in the first part of the movement, barring the regular changes of key: the second theme now enters in E minor, the conclusion-theme, in E major — that is, both come in the tonic. There is a longish coda, which works up to an impressive climax toward the close.

The second movement, *Andante moderato* in E "minor-major" (6-8 time), is a sort of romanza of a march-like character. The frequent successive apparitions of the first theme might be called a set of variations on modality. It is first strongly announced in bare unisons by the horns, these being soon reinforced in octaves by the oboes and bassoons, then by the flutes. This theme runs on the notes E, F, G, D, C — all of which belong to the scale of C major. But the tonality of C major is out of the question; the theme is really in the old Gregorian Phrygian mode (the scale of E with all the notes *naturals*). It is next taken up by the clarinets and bassoons in harmony, accompanied by the strings *pizzicati*. Now the G-naturals of the first version are replaced by G-sharps, while the C-naturals and D-naturals remain; it is no longer the Phrygian mode, neither is it E major nor E minor. It is in the "minor-major" mode, mentioned by Moritz Hauptmann, with the major third, and minor sixth and *descending* seventh degrees. The development is somewhat extended, and is followed by two shorter subsidiaries, the one in E major, the other in B minor.

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The melodious *cantilena* of the second theme, in E major, is sung by the violas and bassoon, and accompanied with flowing counterpoint by the first violins. It is followed by a return of the first theme, this time distinctly in E major. This first theme is to appear in still one more version before the composer has done with it. Near the close of the movement it comes back for the last time, given out in *forte* unisons and octaves by the horns, oboes, and flutes in the Phrygian mode, as at the beginning. But it is now accompanied in full harmony by the rest of the orchestra; and this harmony is not that of the Phrygian mode at all, but in Hauptmann's "minor-major" mode. Here is a phenomenon: the melody in one mode, and the harmony in another; and the two modes are not mutually reconcilable, for the one has G-sharp where the other has G-natural. Of course Brahms has so arranged it that these two notes never come into actual conflict in any one chord; but the constant alternation between G-sharp in the middle voices and G-natural in the melody gives rise to a series of unharmonic cross-relations of the weirdest and most unearthly effect. Here Brahms is on his native heath; for, since old Sebastian Bach, no composer of classic leanings has so exploited this business of cross-relations in his harmony as he has.

The third movement, *Allegro giocoso* in C major (2-4 time), evidently stands for the Scherzo of the symphony; it has unmistakably the joyous, buoyant, tricksy scherzo character, but little or nothing of the traditional scherzo form. Its form approaches more closely that of the rondo.

But, if this "rondo-scherzo" somewhat violates symphonic traditions, the fourth movement, *Allegro energico e passionato* in E minor (3-4 time), cuts its traditional moorings still more boldly. This finale is the only one I know of in all symphonic literature which is in the form of an eight-measure passacaglia* with variations. No doubt, the form of Theme with Variations

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is not unheard of in symphonic finales: you find it in Beethoven's *Eroica* and also in his ninth symphony; but, in these finales of Beethoven's, the successive variations on the principal theme are interspersed with passages of another character, and with stretches of free thematic working-out. The *Eroica* finale tends strongly toward the rondo form, a tendency which is recognized as not entirely absent from the choral portions of the ninth symphony. A pure set of passacaglia variations, and nothing more, in a symphonic finale is unheard-of, save in this symphony by Brahms. The simple theme is given out in plain harmony by the wind instruments; then follow the variations, simple at first, but growing more and more contrapuntal and complex as the movement progresses.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, a set of 3 kettle-drums, and the usual strings; to which is added a triangle in the third movement, and 1 double-bassoon and 3 trombones in the finale. The score bears no dedication.

ENTR'ACTE.

Some Glimpses of Musical History.

III.

THE AGE OF STRICT SINGLE COUNTERPOINT.

Just when the old Discantus merged into what can properly be called Strict Counterpoint, is a date not easy to determine. The transition was a very gradual one. But about the year 1380, roughly speaking, one of the great epochs in Musical History began. Long experimenting upon the Discantus had led, at last, to a worthy appreciation of the true principles of counterpoint, the great vexed question of consonances and dissonances had been practically settled for a couple of centuries to come, and composers had acquired, at least, some skill in the technique of composition. The system of Mensural Notation, if not yet wholly perfected, was already

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a sufficiently handy musical language for composers to write in without too much fear of misapprehension. The Art of Music was out of its swaddling-clothes, and had done with its primary schooling; a career was open, not only to talent, but to genius.

This great epoch began in the Low Countries, as has been said, about 1380, and reached its culminating point of splendor in Italy, in the sixteenth century. The general character of the music of this period was that of Strict Vocal Counterpoint. The old modes of the Gregorian Chaunt, together with some new ones, not in use in the earlier days, but based upon the same principle, were still in universal use. Our modern Tonal System had not yet been discovered. The laws — or, more properly speaking, the rules — of composition were the strictest, the most tyrannical, and also the most strictly observed that the Art of Music has ever known. The interval of the Tritone was still "*Diabolus in musica*," and strictly tabooed. Contrapuntal imitation, both in its freer forms and in the stricter form of the Canon, was one of the commonest devices, albeit the highest development of imitative writing, the Fugue, was of later date. What was then known as *Fuga* was what we now call Canon.

The music of this whole epoch sounds strangely enough in our ears today, when first we hear it; many persons do not hesitate to set it down as hopelessly antiquated and monotonous, as belonging to a period when the Art of Music was still in its infancy and not fit to be listened to now. But let us consider a little.

In the first place, a complex, highly organized, and thoroughly perfected artistic form can not have been the product of a period when the art was in its infancy; a form so subtile and exacting that scarcely anybody nowadays can write in it freely and naturally, but which the then composers handled with the most consummate ease and grace, is not to be set down as mere child's play. Other persons, again, well appreciating the fact that this music cannot be called infantile, go to the other extreme, and object to



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it on the ground of its being "very learned, but very ugly." Very learned it certainly is; but there may be two opinions about its "ugliness."

There are indubitably some points in it which, to our unaccustomed ears, sound ugly and harsh at first. But we must remember how our modern ear has been trained to our musical system. The modern Tonal Scale, with the tritone between its fourth degree and leading-note, has gained such ascendency over our musical perceptions that we find considerable difficulty in forcing our ear to accept another series of notes as a scale at all. The Tonal Scale contains within itself the whole potency and power of our Tonal System. Certain harmonic progressions, or successions of chords, sound harsh and ugly in our ears because they contradict the peculiar character of this scale.* But we already know that the old music of which I now speak was not based upon our modern scale; harmonic progressions which are inconsistent with our scale may be perfectly consistent with the nature of the Gregorian Modes. No doubt, we miss certain beauties in this old music, which are unattainable, save through our modern Tonal System; we must be content not to look for them where it is impossible to find them; *il ne faut pas chercher midi à quatorze heures!*

The beauty which is to be found in the old music of the fifteenth and sixteenth centuries is mainly this: absolute perfection of musical outline, thorough repose, perfect simplicity of effect, no matter how complex the musical organism; above all, the greatest imaginable stoutness of musical structure. The enormous technical skill of the old masters of this period lay in their perfect command over their musical material, and their consequent thrifty use of it. They had the keenest eye for every possibility of beauty that lay hidden in this material, and knew how to develop these dormant potencies into musical existence and life. For the expression of

*The explanation why certain harmonic progressions are inconsistent with the tonal character of our modern scale belongs to one of the profounder problems in the Science of Harmony. But it has been proved beyond a doubt that the ugliness (to our ear) of certain harmonic progressions lies solely in their contravening the nature of our scale, and hence offending our sense of tonality.

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passion and individual emotion they had no musical means. That subjective quality in modern music, which seems to lift the veil from before the sanctuary of the composer's very heart, and initiate us into the mystery of his personal emotional life, is wholly foreign to their writing. But what their music did express more transcendently than it has ever been expressed since, was that impersonal, super-earthly state of being for which the Hindoos have found the word Nirvana, and in Christian Philosophy is called Ecstasy. Leaving aside the question of specific æsthetic beauty, the music of later periods may be characterized as an ideal mirror in which Man sees a transfigured reflection of himself, of human joys, sorrows, passions, struggles, defeats, and victories. This older music is a mirror, tilted at such an angle that, in it, we see reflected the blue of Heaven itself.

It has been objected, again, that the old composers expended a large part of their powers in solving mere technical difficulties, in working out sheer musical puzzles. Well, this was hardly avoidable. We have seen how, for a couple of centuries, musicians had been hard at work on the Discantus; how their experiments in this style of writing had led up to the discovery of the true principles of Counterpoint. The technical difficulties of this style had been so far conquered that composers could write in it with sufficient ease and freedom to give some scope to their musical imagination and melodic inventiveness. The musical form was firmly established, and found to be excellent. How natural was it then for composers to try to push this form to its furthest practicable limits, to try to find out what new subtleties it might be capable of, and thus exhaust its æsthetic possibilities! The simplest laws of Imitative Counterpoint were at first mere trammels upon the composer's genius; but time and practice showed them to be natural, and productive of admirable results, when intelligently and skilfully followed. What was at first a galling shackle soon became a source of power; might it not be found then that new and more intricate contrapuntal devices, more difficult still to work through, would in their

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turn prove themselves to be fresh sources of musical power, when once thoroughly mastered? At the very worst, the technical skill developed in mastering them would, of itself, make the game worth the candle. So composers set to work with a will, imposing upon themselves the most difficult, varied, and intricate contrapuntal tasks, in the hope that their more and more complex musical web might in time furnish material for a worthy garment for creative genius to wear. It is true that this passion for musical experimentalizing often led to purely fantastic results; many compositions proved to be, in the end, mere curiosities as technical *tours de force.* Many a contrapuntal device was found to be nothing more than a musical puzzle, of no artistic value. But the true men of genius soon enough stopped toying with such things, not sorry, however, to have made the experiment, if only to have seen the folly of it for themselves.

Upon the whole, it seems to me that the real value of many of these "Netherlandish tricks" has been somewhat underrated. These apparently childish experiments, fantastic and artificial though they now seem to us, gave composers such an insight into the possibilities of Counterpoint that it is safe to say that the great masters of later days, the Handels, the Sebastian Bachs, and Beethovens, would have been enabled to write with far less freedom and mastery, had not their musical material been previously so thoroughly worked and rendered pliable by the old Netherlanders and Italians. Again, it is quite wrong to imagine that a highly developed technique was the only good result of these musical experiments in the Low Countries. Some of the compositions of that period, even in very intricate forms, can be ranked only with what is purest and most beautiful in Music. And, even though we call some of their artistic failures mere bits of toying with complex contrapuntal devices, sheer musical play, we must own that they are by no means *child's-play*, and, as A. W. Ambros says, that only great minds could *play so.*

It were the most foolish thing possible to say that all the music of this

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great epoch was great. Much of it was dry, uninspired, and ineffably tedious. As a certain distinguished musician of our own time has said: "Those old fellows did not always write good music; inspiration came and went, then as now. But their poor things were as innocent as possible; to be sure, they were often dry, uninspiring, pedantic, artificial, and tiresome. But since those old times, people have gone much farther, and have discovered the art of writing an essentially vulgar melody — a feat which none of those older fellows knew how to perform."

The fifteenth and sixteenth centuries may, not inaptly, be called the Golden Age of Music; the age of perfect innocence and purity. The Tritone (an interval of very peculiar character) was not then called "*Diabolus in musica*" for nothing! This epithet was, in one sense, more fitting than was then suspected. The Tritone is, in a sense, the basis of our whole modern Tonal System; it was the Eve's Apple which, once eaten, set all the passions loose. In it lay the power of Evil. When Monteverde* opened the door for the Tritone, and admitted it into Music, the Art had what theologians would call its Fall: from being divine, it became human. It gave a voice to every passion in Man; it became capable of larger, grander, and vaster developments. In other words, the face of the art was wholly changed. But what had gone before was not thereby undone and cancelled. The noble genius of the Bachs, Handels, Mozarts, and Beethovens, does not cast a single shadow upon the calmer, serener glory of the Palestrinas, Gabrielis, and Orlando Lassos, some of the movements in whose masses, motets, and *Requiems* are verily an anticipated thanatopsis, a glimpse of heavenly peace and beatitude.

He who complains that the great Gregorian Counterpoint of the fifteenth and sixteenth centuries is devoid of passion and overwhelming individual emotion, reminds me of a fellow-countryman I once met at Lugano, in Switzerland. It was a midsummer afternoon, with the thermometer regis-

*I here, as elsewhere, follow the current legend; whether it was really Monteverde, or another, who first used the chord of the dominant 7th as a free discord is unimportant to my present purpose.

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tering 90° in the shade, when, in face of one of the most divinely beautiful and reposeful bits of scenery in the universe, "a Being, erect upon two legs, and bearing all the outward semblance of a man," edged up to me and opened conversation with the remark, delivered with considerable petulancy of emphasis, and in the purest Vermont accent: "There ain't much enterprise round here!"

The musical tasks which occupied composers in this great epoch were pretty much as follows. First and foremost stood the *Mass;* upon the musical setting of the text of the Church Mass composers expended their finest powers. These old masses were commonly known, not by the mode, or key, in which they were written,—as is customary nowadays,—but by the title of the melody which the composer took for his *cantus firmus.* Thus, instead of being known as Dorian, Mixo-Lydian, or Phrygian masses, or masses in D, G, &c., they were known as "*Missa de Beata Virgine,*" "*Missa Lomme armé,*" &c. When the composer invented his own *cantus firmus*, which occasionally happened, the mass was named after the first few notes of the theme; thus we find "*Missa La, sol, fa, re, mi,*" "*Missa Ut, fa,*" &c. When the *cantus firmus* was the melody of some Church canticle or other sacred work, the text of the canticle or hymn was sometimes interpolated between the words of the ritual text of the Mass. This sort of interpolation was called *farcitura*, or "stuffing." Thus, in Josquin's mass *de Beata Virgine*, the tenor voice in the *Gloria* sings not only the ritual text, but interlards it with frequent allusions to the Blessed Virgin, as follows:

Domine Deus, Agnus Dei, Filius Patris, *primogenitus Mariae Virginis matris,* qui tollis peccata mundi, suscipe deprecationem nostram *ad Mariae gloriam;* quoniam tu solus sanctus, *Mariam sanctificans*, tu solus Dominus, *Mariam gubernans*, tu solus altissimus *Mariam coronans* Jesu Christe, cum Sancto Spiritu, &c.

A *farcitura* of this sort had at least a certain sense and meaning; but

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we sometimes come across sentences like the following, in the *Kyrie* of an *Ave Maria* mass by Pierre de Larue:

Ave Kyrie *Maria, gratia plena, Dominus tecum* 'leyson.

All kinds of *farcitura* were, however, strictly forbidden afterwards by the Council of Trent, and composers were forced to stick to the ritual text of the Mass.

The *Requiem* Mass was also a favorite theme for composition. It is noticeable that the *Dies irae*, that main-stay of modern composers, did not appear at all in these old settings of the *Requiem;* its place was taken by the "*Si ambulavero in medio umbrae mortis.*"

Next in rank to the Mass stood the *Motet.* This was a shorter form of composition, on the text of a Psalm, an Antiphon, or a Church Hymn. Passages from the Gospels, the Acts of the Apostles, the Song of Solomon, or the Book of Job, were often set to music as motets. The story of the Passion was especially a favorite subject. One point in these old motets strikes us now as odd: the title, and indications of chapter and verse, were often set to music as well as the text itself.

In the way of secular music we find the contrapuntal Part-song, or *Madrigal*, a form of composition for which almost all the great masters of this epoch showed especial predilection.

In all these various forms of composition the old masters did their best to make the general character of the music accord with the spirit of the text. I say the "general character" of the music, because instances in which the significance of any particular word or sentence was musically emphasized are extremely rare. Of dramatic expressiveness we find hardly a trace. The music of the *Requiem* Mass was, in general, less elaborate,

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more austerely simple, than than that of the ordinary Mass or Motet. As a rule, the complexity and elaboration of musical style increased as the composition progressed. The *Agnus Dei*, as the last number of the Mass, was accordingly made the theme for the most intricate contrapuntal treatment. There was a great deal of the votive spirit in those old composers: their sacred compositions were not so much didactic musical homilies, nor expressions of personal religious emotion, as they were votive offerings. The more lofty the theme, the more carefully and cunningly wrought was the music. The feeling was that the most exalted subjects were most worthily to be treated in the most highly organized musical forms. Yet, no matter how complex the musical means employed, the composers were ever studious of simplicity and unity of effect. No doubt this original simplicity of effect was more and more lost during the period of decadence which followed close upon that of culminating splendor.

This whole musical epoch may be said to have reached its culmination in the latter half of the sixteenth century, under Palestrina, Giovanni Gabrieli, and Orlando Lasso. These men fairly exhausted all the possibilities of Strict Single Counterpoint in the Modal System; and before they had all left the field, that is, shortly before the beginning of the seventeenth century, entirely new musical developments began to spring up, and the art entered upon wholly new domain. Still, the strict contrapuntal party (then called the "classical" party) continued to subsist and fight for the old ideals for nearly a century longer. But the era of decadence had unquestionably set in; excepting Double Counterpoint and the Real Fugue,— for the Tonal Fugue belongs distinctly to the modern Tonal, not to the old Modal, System,— nothing new remained to be done in the way of Strict

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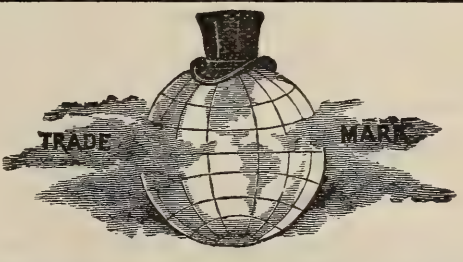
Counterpoint; there was no contrapuntal device which the old masters had not already worked out to exhaustion. The only chance for novelty, on the old modal contrapuntal basis, lay in increasing the number of voices. To this shift the decadents accordingly took with a vengeance, and were not long in overstepping all rational bounds. Where the old masters wrote for several real voices,— eight real parts were unusual with Palestrina, although Giovanni Gabrieli and some of his fellow-Venetians would, at times, carry the number up to twelve,— the decadents began writing for several *real choruses* (of four voices each). This style of, so-called, polychoric writing soon enough passed the point at which the complex contrapuntal web could be unravelled by the ear; only the eye could find its way amid the perpetual crossing and recrossing of the multitudinous parts. A modern ear-witness has assured me that, in listening to some of the polychoric compositions of this period of decadence,— without looking over the score,— all the ear can detect is a slowly-shifting mass of vocal harmony, topped by a perpetual, unchanging high A. To what excess this massing of real voices was carried in the end, may be appreciated when we consider the mass composed in 1628 by Orazio Benevoli, for the consecration of the Cathedral at Salzburg, the score is written on 54 staves! One Pierfrancesco Valentini wrote a canon, to words taken from the *Salve Regina*, which was capable of 2,000 solutions. But even this monstrous work is thrown into the shade by another canon, by the same composer, which is written for 24 choruses — that is, in 96 real parts. One might think this quite enough; but Athanasius Kircher, after carefully studying this canon, made out that it was capable of being so solved as to be sung in 144,000 real parts. It would take the whole Heavenly Choir mentioned in the Apocalypse to sing it, with one voice on a part!

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This concerto was written for Clement, leading first violin in the orchestra at the Theater an der Wien, in Vienna, and first played by him at a concert of his own on December 23, 1806. Beethoven was often behindhand in finishing compositions promised to distinguished solo players; there is abundant evidence that this concerto was finished in a great hurry, and was ready just in the nick of time for the concert. Indeed, it was completed so very late that there was no chance for rehearsing the whole of it, and the unlucky Clement had to play a good deal of his part at sight before the audience. As the concerto is still one of the most difficult in existence, notwithstanding the enormous advance of violin technique since Beethoven's day, the quality of this first performance may easily be imagined. The work seems to have been a favorite with the composer; for, after the first performance, he not only spent much time and labor upon remodelling the solo part, but even made a separate arrangement of the whole as a pianoforte concerto, leaving the orchestral parts, however, the same as in the original violin version.* But, even after Beethoven's remodelling of the solo violin part, the concerto went into eclipse for a good while; it was too foreign to the violin-playing habits of the day, and exceedingly few violinists cared to attempt it; its great length also militated against its being popular with performers. It was not until Joseph Joachim revived it, many years after Beethoven's death, that it began to take its place in the standard repertory of violinists. Since then, however, it has continued to stand at the head of all violin concertos.

The first movement, *Allegro ma non troppo* in D major (4-4 time), begins with a long orchestral ritornello. Four soft strokes of the kettle drums on D usher in the first theme, which is given out by the oboes, clarinets, and bassoons. After the first phrase of the theme we hear four more soft kettle-drum strokes on A, and the wind instruments then go on with the second phrase. Now come four soft D-sharps in the first violins; the ear is puzzled; what can come next? Is this D-sharp the leading-note of E minor? or what is it? With the next measure light comes! The chord of the dominant 7th (on A) shows the D-sharp to have been a semi-tone *ap-*

*There is nothing new under the sun! In one of the cadenzas Beethoven wrote to the first movement of the pianoforte version of this concerto there is a long passage in which the pianoforte is accompanied by the kettle-drums. Not only was it unusual to have any part of the orchestra take part in a cadenza for the solo instrument, but this idea of a combination between the pianoforte and kettle-drums was doubly original. Now, curiously enough, we find just this combination in the cadenza of Paderewski's Polish Fantasia for pianoforte and orchestra. That Paderewski did not know that Beethoven had anticipated him in this matter, is more than probable; for all Beethoven's cadenzas to his own concertos have long since become so antiquated and out of fashion that few modern pianists have even looked at them; least of all at the cadenza to this pianoforte version of the violin concerto, which is never played at all. It is a sheer case of *Pereant qui ante nos!*

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poggiatura below the second degree of the scale (5th of the dominant). Upon the whole, this problematical D-sharp, coming no one at first knows whence, is at once one of the weirdest and most characteristic strokes of genius in all Beethoven. The exposition of the first theme is followed by a first subsidiary in the same key; after a modulation by deceptive cadence to B-flat major, it returns to the tonic, in which key the second theme makes its appearance. This theme (only eight measures in length) is first given out by the wood-wind and horns in D major, and then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli; it is developed at some length. It is followed by a short second subsidiary, which is worked up to a *crescendo* climax, and leads to the triumphant conclusion-theme, which is still in the tonic and brings the first part of the movement to a close with a half-cadence on the dominant chord.

Now the solo violin enters. The first part of the movement is repeated, as is usual in concertos, the solo instrument either playing the themes, or else embroidering them with rich figural tracery. It is, however, worth noting that the irregularity of this part — its second and conclusion themes coming in the tonic — is cured in the repetition, both these themes now coming in the dominant. The conclusion-theme is also worked up to a longer climax than before, the solo violin running through a series of *bravura* scale-passages, arpeggj, and ascending trills that lead at last to a resounding *tutti* in F major. Here the free fantasia begins; the working-out is in the orchestra for a while, until the solo violin comes in as it did at first — only now in C major — then modulates to B minor, in which key the first theme makes its reappearance. The remainder of the working-out is long, elaborate, and exceedingly brilliant.

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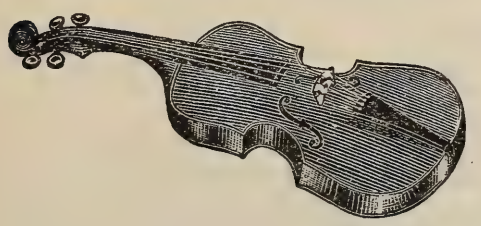
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The return of the first theme in the tonic at the beginning of the third part of the movement comes as a *fortissimo* orchestral *tutti;* the solo violin enters on the first subsidiary, and the development proceeds very much as it did in the repetition of the first part. The climax on the conclusion-theme leads to a hold of the full orchestra on the dominant, A. Here the cadenza is introduced, after which a brief coda ends the movement.

The second movement, *Larghetto* in G major (4-4 time), is one of those short, ecstatic slow movements in a perfectly free form, pendants to which may be found in the *Waldstein* sonata, opus 53, and the fourth pianoforte concerto, in G major, opus 58. One can almost look upon it as a slow introduction to the Finale — with which it is enchained — rather than as an independent movement by itself. The muted strings give out a suave theme, which is forthwith repeated by the clarinet and horns, accompanied by the strings, while the solo violin embroiders it with more and more elaborate figuration. It seems as if the solo instrument were listening in rapture to the theme, and expatiating upon its beauty in its own way. The strings then repeat the theme *forte*, loud calls from the clarinets, bassoons, and horns answering every phrase of it. Then the solo violin enters again and goes through some brief passage-work which leads to a more *caniabtle* second theme, given out and developed by the solo instrument and accompanied at first by the strings, then by the wood-wind. A free cadenza for the solo violin leads over to the next movement.

The third movement, Rondo in D major (6-8 time, tempo not indicated), is built up on one of those rollicking peasant-dance themes, of which we find so many examples in Haydn's final rondos. The second theme, a sort of vivacious hunting-call for the horns, is equally bright and cheery.

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This, the most popular of Liszt's Hungarian rhapsodies for the pianoforte, has been twice arranged for orchestra. In the original version for pianoforte solo, the opening movement, Lassan: *Lento a capriccio* and *Andante mesto* (2-4 time), is in C-sharp minor, and the ensuing one, Friska: *Vivace* and *Tempo giusto vivace marcato assai* (2-4 time), in F-sharp minor and F-sharp major. In the orchestral version played at this concert, Müller-Berghaus has transposed these movements to C minor, F minor, and F major respectively. In another orchestral version, made by Liszt himself, assisted by Franz Doppler, these movements are respectively transposed to D minor, G minor, and G major.

The two principal movements in this rhapsody are the regular *Lassan* (or *Lassu*) and *Friska* (or *Friss*) — that is, slow movement and quickstep — of the Hungarian *Csárdás*.*

The former opens with some stern recitative-like phrases, given out *forte* by the clarinets, violins, and violas in unison, accompanied by strong chords in the horns, trombones, and basses. Then follows an *Andante mesto*, in

* The name *Csárdás* is derived from *Csárdá*, the name of a famous house of entertainment on the Puszta (plain), where this national dance was first performed.

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Saturday Evening, December 28, at 8.00 o'clock.

PROGRAMME.

Bach	Suite
a. Haendel	Largo
b. Mozart	Turkish March
Beethoven	Symphony No. 1

Soloist to be announced.

which an expressive, mournful melody is sung by the same instruments to a very similar accompaniment; a more graceful and tender version of the same theme soon coming — after a clarinet cadenza — in E-flat major in the flutes and oboes in 3rds. Then comes a *Più mosso*, in which the piccolo-flute, flute, harp, and violas sketch out one of the themes of the coming Friska in C minor, to a *pizzicato* accompaniment in the strings and the cheerful tinkling of the triangle and Glockenspiel. The same theme is then taken up in a more lively rhythm by the first violins and some of the wood-wind, leading to a short cadenza for the clarinet, which ushers in a return of the first part of the movement, which is now repeated with but little variation, the major version of the *andante* melody now coming in A-flat major. Some soft recitative-phrases in the 'celli and double-basses bring the movement to a hushed close on the dominant of the principal key.

The Friska opens, *Vivace* in F minor, with the theme heard episodically in the foregoing movement, now given out by the oboe against swept arpeggj in the violins, with little alternate chirpings in the piccolo-flute and clarinet. Then follows a long *crescendo* climax on a dominant organ-point in the upper voice, the tempo gradually increasing in rapidity, the violins repeating their tremulous sixteenth-notes with more and more agility, and the scoring growing fuller and fuller, until the whole orchestra launches out in *forte* upon the principal theme of the Friska in F major — a brilliant, if somewhat can-canesque, dance-tune, *Tempo giusto vivace marcato assai.* This theme, with one or two dashing subsidiaries, is worked up freely with immense energy and dash. Toward the end there is a momentary lull in the mad dancing, and a plaintive little variant of one of the themes makes its appearance in the clarinet and bassoon in octaves, in F minor; then, after a brief pause of the whole orchestra, comes the rushing coda, *Prestissimo* in F major.

This arrangement is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, Glockenspiel, snare-drum, triangle, bass-drum and cymbals, harp, and the usual strings.

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Three times the drop refused to fall, and for twenty minutes the authorities tried to carry out the sentence of the law. What suspense! What torture! At last the chaplain, protesting against the mental agony the man was enduring, caused the prisoner to be taken back to his cell.

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" 6.	Siegfried,	Wagner	" 13.	Tannhauser,	Wagner
" 7.	Die Meistersinger,	Wagner	" 14.	Lohengrin,	Wagner
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PROGRAMME.

Tschaikowsky Quartet in E-flat minor, Op. 30

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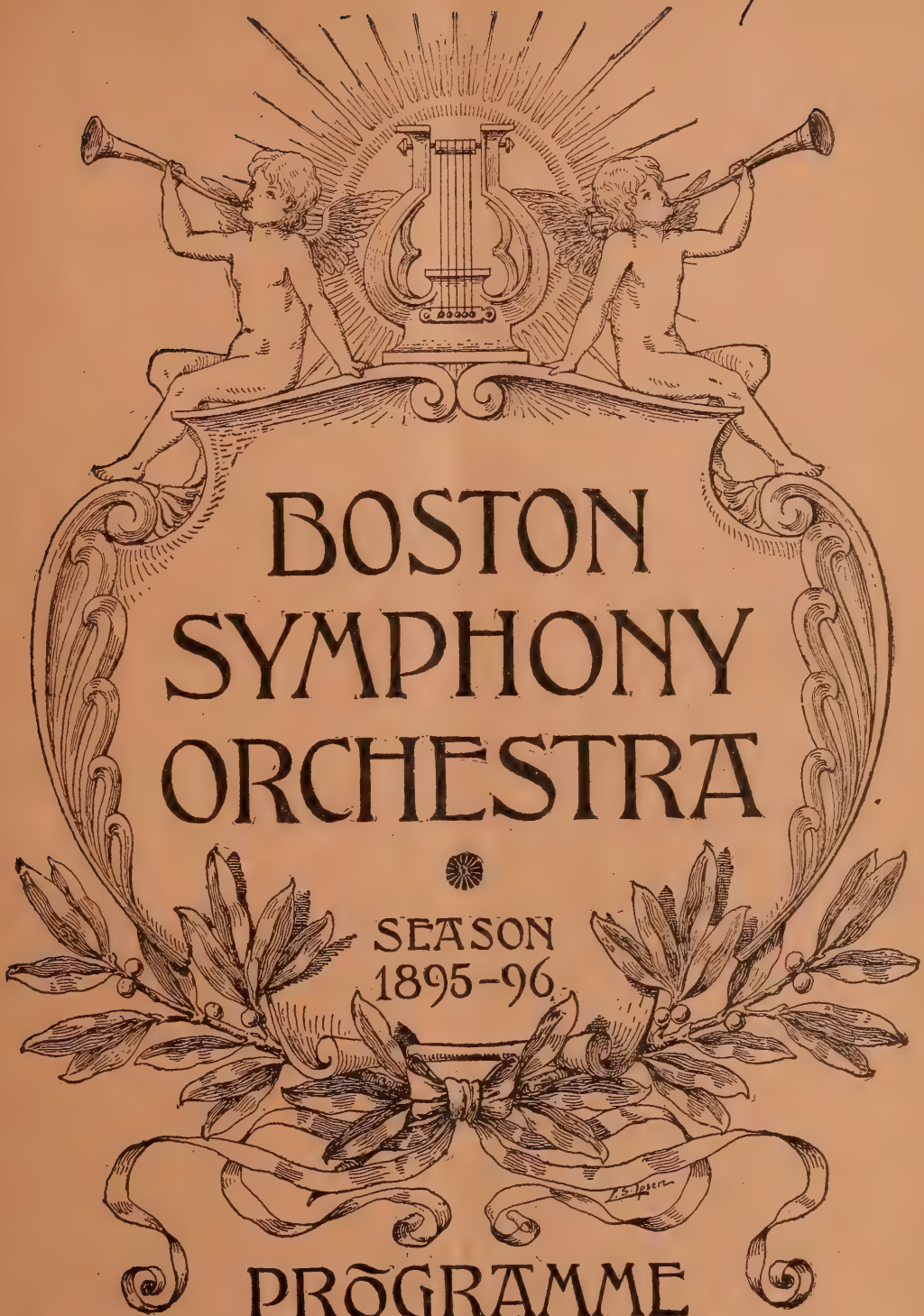
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SEASON 1895-96.

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PROGRAMME

OF THE

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At 2.30 o'clock.

Saturday Evening, December 28,
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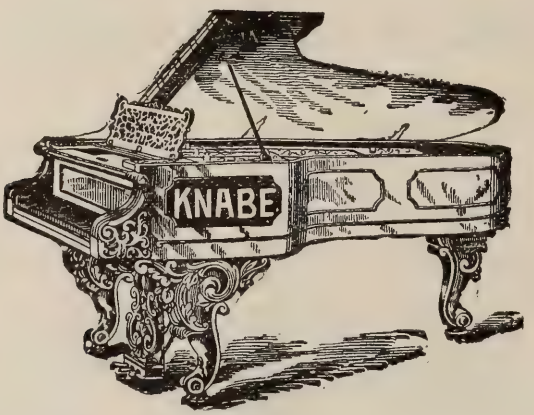
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PROGRAMME.

Johann Sebastian Bach – – – – – **Suite in D major**

I.	Overture: Grave (D major)	4-4
	Vivace (D major)	4-4
II.	Air: Lento (D major)	4-4
III.	Gavotte I.: Allegro (D major)	4-4
	Gavotte II.: (D major)	4-4
IV.	Bourrée: Allegro (D major)	4-4 (2-2)
V.	Gigue: Allegro vivace (D major)	6-8

Franz Josef Haydn Symphony in G major, "Surprise" (Breitkopf & Härtel, No. 6; Peters, No. 4)

I.	Adagio cantabile (G major)	3-4
	Vivace assai (G major)	6-8
II.	Andante (C major)	2-4
III.	Menuetto: Allegro molto (G major)	3-4
	Trio (G major)	3-4
IV.	Allegro di molto (G major)	2-4

a. **Wolfgang Amadeus Mozart** Turkish March from the A major Sonata
(Scored for orchestra by Herbeck.)

b. **George Frideric Handel** – – – – – Largo from "Serse"
(Scored for violins and orchestra by Hellmesberger.)
(Violin Solo by Mr. FRANZ KNEISEL.)

Ludwig van Beethoven – – Symphony No. 1, in C major, Op. 21

I.	Adagio molto (C major)	4-4
	Allegro con brio (C major)	2-2
II.	Andante cantabile con moto (F major)	3-8
III.	Menuetto: Allegro molto e vivace (C major)	3-4
	Trio (C major)	3-4
IV.	Finale: Adagio (C major)	2-4
	Allegro molto e vivace (C major)	2-4

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The first movement of this Suite, Overture in D major, is in the form of the old so-called French overture, as it was established by Jean-Baptiste Lully. It opens with a *Grave* in D major (4-4 time), which is followed by a *Vivace* in the same key (also in 4-4 time) in the form of a fugue. This fugue is of a peculiar sort, approaching more closely what Fétis calls an "irregular fugue" than any other established variety.* The exposition has the peculiarity of the response being a measure longer than the subject. There are several passages for violin solo in this fugue, after the manner of the old concerto grosso.

The second movement, Air: *Lento* in D major (4-4 time), is for strings only. It has probably been played at concerts — separated from the rest of the suite — oftener than any other orchestral composition by Bach. It has also become familiar in chamber concerts through a transcription for violin and pianoforte by August Wilhelmj, who transposed it to C major, writing the violin-part a major 9th lower than in the original, for the G-string.

The third and fourth movements, Gavotte I. and II., *Allegro* in D major (4-4 time), would count nowadays as a single movement, the second gavotte being the *alternativo* or trio of the first. The Gavotte is an old French dance, its name being said to be derived from the Gavots, or

*The kind of fugue classified as "irregular" by Fétis is one in which the subject begins on the tonic and makes a definite modulation to the dominant just before its close; the tonal mutation in the response comes at the point corresponding to that at which the subject modulates. This fugue of Bach's does not quite fulfil these conditions, although it brings in the application of a similar principle. The subject begins on the dominant and ends on the 3d of the tonic chord; the response begins on the tonic and passes by a modulation to the 3d of the chord of the sub-dominant (being so far a "real" response, that is, an exact reproduction of the subject transposed a 5th lower), and is then extended a measure longer, modulating back again so as to end on the 3d of the dominant chord.

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inhabitants of the Pays du Gap. Originally its peculiarity, as a *danse grave*, was that the dancers lifted their feet from the ground, whereas they walked or shuffled in the older dances of its class. It was in common time, and generally of moderately quick movement.

The fifth movement is a Bourrée: *Allegro* in D major (4-4 time). The Bourrée was, according to some authorities, an old French dance, indigenous to the province of Auvergne. According to others, it was a Spanish dance, from Biscay, where it is said still to be in common use. It differs from the Gavotte in being in *alla-breve*, instead of in common, time, and by its beginning always on the fourth quarter of the measure, instead of on the third.

The sixth movement is a Gigue, *Allegro vivace* in D major (6-8 time). The Gigue or Giga was an old Italian dance. It is uncertain whether its name is derived from that of the old Italian fiddle (*giga*, cognate with the German *Geige*) or *vice versa*. It was always in triple time, which was written indiscriminately as 3-8, 3-4, 6-8, 6-4, or 12-8 time. It was the conventional finale of suites and partitas in Bach and Handel's day.

This suite is scored for 2 oboes, 3 trumpets, 1 pair of kettle-drums, and the usual strings. Mendelssohn has added 2 clarinets in the last movement, to take the place of the original first and second trumpet-parts, too high for modern instruments and players, besides remodelling the trumpet-parts.

SYMPHONY IN G MAJOR, "SURPRISE" (BREITKOPF & HÄRTEL, No. 6; PETERS, No. 4) FRANZ JOSEF HAYDN.

This symphony is known in Germany as the symphony "*mit dem Paukenschlag*," and in England and America as the "Surprise Symphony." It

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stands as No. 3 on the catalogue of the London Philharmonic Society. It was written in 1791. It is one of the twelve so-called "great" or "Salomon" symphonies, written for Salomon's concerts in London.

The first movement opens with a slow introduction, *Adagio cantabile* in G major (3-4 time), in which the simple presentation of a melodious phrase by the wood-wind and horns in 3rds alternates with some thoughtful chromatic developments in the strings. This introduction is short, and leads immediately over to the main body of the movement, *Vivace assai* in G major (6-8 time).

The thesis of the first theme is given out *piano* in two-part harmony by the violins, and immediately followed by the antithesis, *forte*, in the full orchestra. The development of this theme is unusually extended and partakes at times almost of the nature of working-out. It is at last followed by a playful second theme in the dominant (D major) and by a more developed conclusion-theme, which latter ends the first part of the movement with some brilliant passage-work. This first part is then repeated.

The free fantasia, if short, is pretty elaborate. The third part of the movement follows the plan of the first pretty closely, although the development of some passages is somewhat more extended. The second and conclusion-themes come in the tonic. There is no coda added.

The second movement, *Andante* in C major (2-4 time), is the one from which the symphony takes its name. The strings give out a simple theme in *piano* and *pianissimo*, after each period of which the full orchestra comes in with a crash on a *fortissimo* chord; this is the "surprise" or "*Pauken-*

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schlag."* The rest of the movement consists of variations upon this theme.

The third movement, Menuetto: *Allegro molto* in G major (3-4 time), presents no deviations from the regular form, save that the trio is in the tonic.

The fourth movement, *Allegro di molto* in G major (2-4 time), is a regularly and extendedly developed rondo on two principal themes, interspersed with brilliant subsidiary passage-work. It is of the jovial, country-dance character usual in Haydn's final rondos.

This symphony is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.

ENTR'ACTE.

Habit in Music.

One passage, among many, in Eduard Hanslick's recently published *Aus meinem Leben* seems to me to be worth careful considering. It describes certain occurrences and experiences during his first visit to Vienna in 1846, and runs as follows:

Easter Monday always meant a special holiday for Vienna; really a double holiday. In the afternoon there was the drive in the Prater, which then still held fast by its most brilliant traditions: a sort of grandiose début of brand-new equipages, splendid horses, and elegant spring toilets. In the evening came regularly the opening night of the three months' Italian opera season, and drew all the world of fashion to the Kärnthnerthor-

*When Louis-Antoine Julien visited this city with his then famous orchestra in 1853-54, this movement was a pet *cheval de bataille* of his. To make the "surprise" still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time.

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Theater. I had never heard any Italian singers, and the opening opera, *Ernani* by Verdi, was also quite new to me. With what expectations I entered the parterre; how happy I felt at being able to have *that* experience before returning to my school dust in Prag! But what I really experienced was a complete disappointment. I was so bored that it was only by the exercise of all my patience and force of will that I could hold out to the end of the opera. Italian opera music was something foreign and unsympathetic to my taste, which had been formed exclusively on German music. I had no sense for vocal virtuosity; and Verdi's opera sounded immeasurably tedious, undramatic, and coarse to me. On going out, I happened to meet an acquaintance I had previously made in Prag, the excellent and highly esteemed singer and singing-teacher Giovanni Gordigiani. I could not conceive of his enthusiasm, nor he of my boredom. "But you must find the duet in the second act beautiful?" he asked in a friendly, proselyting tone. — "The duet in the second act? I really don't remember it." — "And the King's *Andante* in the third act; isn't that superb?" — "Well! I don't remember that any better." — "But then this and that passage in the fourth act?" Gordigiani mentioned them all by tempo and key. I was ashamed, but had to confess that one number had sounded to me just like another, that no single passage in the tiresome monotony of this music had stuck fast in my memory. I had comprehended these "splendors" just as little as I had the frantic outbursts of applause from the audience.

This first Italian opera and my talk with Gordigiani have ever remained memorable to me. Afterwards, I learnt very well that one has to make closer acquaintance with Italian music, to understand its advantages and beauties. The high and mighty "it's only superficial music, you don't need to hear it twice; half a time at most" — does not settle the question, often as you may hear it from Germans. It is needless to say that, in later years, I learnt to understand and appreciate the beauty of Italian music, even in Verdi; nay, that I have prized just this beauty more highly, and felt it more keenly, ever since the "dramatic element" began to annihilate the "musical" in our own dramatic music, and the orchestra the singing. Only so long as one knows very few Italian operas, and hears them given by inadequate singers, with a prejudice against them into the bargain, does one of them sound like another. The Italians feel just the same about German music. My Italian friend Victor Pozzi, who found sensibility and dramatic expression only in un-German music, once let me take him to some German operas in Vienna: *Fidelio*, *Zauberflöte*, *Hans Heiling*. — "Well, how do you like that?" — He always answered: "That sounds to me like church-music." — "What! this duet, that terzet, and even the finale?" I went on insisting. — "It all sounded pretty much alike to me; I don't think any particular passage has stuck in my memory." Just the same answers,



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you see, that I had given Gordigiani after Verdi's opera. Such experiences make one prudent, and should lead us to mistrust ourselves in our youth. This sort of thing always reminds me of the story of the Negro who had been robbed by an English sailor, whose name he did not know. The captain of the English vessel had all the sailors march past in single file; the plaintiff was to look at each one carefully, and point out the thief. But the Negro could not tell one sailor from another; he said Europeans all had the same face. We Europeans have the same trouble with Negroes. But longer acquaintance and more exact observation will convince both parties that neither all whites nor all blacks have the same face.

Robert Franz once wrote "one has some difficulty in distinguishing between . . . the grand works of Palestrina." Palestrina's style, and that of the great masters of his day, has become an almost incomprehensible musical idiom to modern ears; one of his works sounds to us pretty much like another. They are entirely out of our musical habits.

The Japanese find Occidental music terribly inartistic; that succession of well-defined rhythmic periods which is one of the first principles of our musical construction (*Satzbau*) gives them no impression of beauty. They say that our music is all sawed off into lengths, like fire-wood. And Japanese music is sheer gibberish in our ears. A Chinese mandarin once opined that the playing of a fine English military band was "velly can-do music, but not allee samee dat one piece gong!"

Habit is not everything, to be sure, in our comprehension and enjoyment of music; but it is a great deal. Perhaps one of the best examples of this is the hardly-ever-failing general outcry against new composers of original genius, that "they have no melody." Their cast of melody is new, foreign to our musical habits, and we fail at first to recognize it as melody at all. And to say that a composer has no melody is to damn him outright — for the time being. Paderewski said the other day that, in his opinion, no

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composer in whom the lyric element was not predominant could justly be called a great composer to-day. That is pretty much the way most of us feel about it; only, if the lyric element in a composer is new and unaccustomed to us, we are exceedingly liable not to recognize its presence. And we are in general quite, or nearly, as helpless in face of a melodic style that has long since gone out of fashion, as we are when we have to do with one that has not yet come in. The very old is as incomprehensible and unsympathetic to us as the very new.

Then, hand in hand with the force of habit goes the force of association. The two are intimately connected. It seems to me that we are often too prone to forget the artistic value of habit and association in music, especially in our relations to music of a bygone period. We talk — and loosely enough — about "eternal masterpieces"; and what, after all, do we know about eternity? Still, this sort of talk about a great work's being "eternal" or "imperishable" does little harm in one way: there are very many old works which are quite eternal and imperishable enough for our present purposes, and are sure to outlive our short span of life. And this is probably what we really mean, when we call a composition "imperishable"; it *is* imperishable as far as we can have to do with it. But it were well for us to remember that no work of a long-past epoch is imperishable all through, even in this restricted sense; it is far rather to be recognized as a combination of the imperishable and the mortal, of the transient and the eternal. It has come down to us across the ages, stripped of many, if not most, of its normal associations; it presupposes musical habits that are no longer ours. Its appeal to us is in just so much weakened. And note that nothing is more foolish than to try and reconstruct these long-dead habits, to put

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ourselves at the point of view of the listeners for whom the work was originally written. Foolish, because impossible! What appealed directly to these habits and associations was simply the transient and perishable element in the work; what was eternal in it is that which can appeal directly to us, at we now are, as we live, breathe, and feel to-day. Of what use can it be to try to rehabilitate this transitory element? For, in a work of art, the transitory is the unessential; only the eternal is eternally worth while.

Upon the whole, all attempts at reviving (or rather, galvanically sham reviving) the perishable element in very old master-works result in veiling from us, instead of revealing to us, their eternal and vital essence; and this, just in proportion as they are successful. Take, for instance, some of the attempts made in England at performing Handel's music "just as he wrote it." Apart from the patent fact that such attempts are foolish from the word go — for it is well known that Handel himself did not have his music performed "just as he wrote it," but added an *unwritten* accompaniment on the harpsichord or organ — they would still be foolish, if historically and archæologically correct. Take an opera or oratorio air of Handel's; let all the accompanying instruments be tuned according to the "mean temperament of his day; let the obligato be played on an old-fashioned broad-reeded, squawking oboe; let the "accompaniment" (the lacking filling-out of the harmony) be played on a feebly-tinkling harpsichord. You would thus re-establish the "authentic" material conditions of music in Handel's time. Bnt you would satisfy nothing nobler than a mere archæologizing curiosity in the modern listener; you would in no wise revive the vanished associations that once clustered round these material conditions. The harpsichord was a very noble instrument to the perceptions of people who heard

There is a big difference between a piano that is right in all respects and the piano that is not right in any. Put one beside the other, this difference becomes apparent even to the novice. But a strange feature about it all is this: you are pretty sure to be asked to pay just as much for one as you can get the other for. That seems to be incredible, but it is true. You get the worth of your money every time when you buy one of our pianos.

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it every day, and had never even dreamt of hearing a Chickering, a Mason & Hamlin, or a Steinway; yet it is but a feeble tinkler in our ears. Use it in the accompaniment of a great air by Handel nowadays, and you at once introduce an element of *quaintness* — just the element of all others most foreign to the spirit of the composition! In the same way, the old squawking oboe would simply scorch our modern ears; we could never appreciate the grandeur, pathos, sentiment and beauty of the music through such auditory torture. All these merely transitory elements in Handel's music would, if revived for the nonce, do nothing more surely than veil its essential character from us. It were far wiser and artistically more "authentic" to give Handel's air in a way to conform as far as possible to our modern habits and to shock our modern associations as little as possible. By this I do not in the least mean that we should try to modernize its real essence; far from it; but we should modernize the unessential material conditions under which it is given.

I have often thought that one reason — though surely not the principal one — why orchestral writers of Haydn and Mozart's day used trombones so very seldom in their concert-scores was that the trombone had very distinctly ecclesiastical associations in their time. From one point of view, you would think that they had even greater temptations to use the trombone than more modern composers have; for, in their day, the trombone was the only brass instrument that had a complete scale. But it was in the musical habits of the day to hear trombones only in church; the trombone was then distinctly an ecclesiastical instrument. And so closely did this association cling to it, that one of the first results of using it in secular music would have been to mystify the listener; he would instinctively look for some ec-

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clesiastical allusion, which would naturally not be clear to his apprehension. Force of habit would prevent his accepting trombone passages in a symphony as purely musical effects; he would be irresistibly impelled to seek some sacred meaning in them. For Haydn to put three trombones into one of his symphonies would have been very like a modern painter's painting a civilian's portrait in a military uniform, or a high-priest's robes,— simply for the beauty of the costume. Every one who saw the picture would first ask what that uniform, or those stately robes, were there for; he would inevitably look for some military or sacerdotal allusion. The uninitiated foreigner, who visits the galleries of the Vatican or the Capitol in Rome, at first stares in wonder at the nude portrait-statues of Lucius Verus and other Roman emperors; "was the gentleman going in swimming when he stood for his portrait?" is the first question that presents itself to his mind.

It has been suspected that one cause of the immediate success of Humperdinck's *Hänsel und Gretel* and d'Albert's *Rubin* is the Wagnerian fulness and richness with which the orchestral part in these fairy-operas is scored. This may not be far from the truth. Yet there must have been a discriminating listener, here and there, who found it a shock to his musical habits to find in these comparatively light operas a style of orchestration hitherto associated only with the largest forms of tragic music-drama. To find a homely little fairy-tale decked out in the ponderous trappings of a *Nibelungen* orchestra is, to say the least, a surprise at first. But that habit will soon enough be formed; never fear! Years ago, Berlioz lamented the ease with which the Paris public formed the habit of listening to the trombone "sounding as for the entry of Alexander into Babylon, when nothing graver was in hand than a dancer's pirouette, and mingling its Olympian

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voice in the *tutti* of a concerto, to prepare for the triumphal advent of an oboe"; perhaps we all shall find it equally easy to form the habit of hearing tricksy fairies and roguish gnomes trip about in a full panoply of brass, from the contrabass-tuba greaves to the altissimo sax-horn beaver.

But, among the several as yet questionable habits we may be on the verge of forming, in our relations to the art of music, there is one unquestionably good one which we (here in America) are fast forming,— perhaps we may be said already to have formed it,— and this is the habit of demanding short concerts. I think we rather lead the world in this. We have appreciated the important fact that more than an hour and three quarters of fixed attention is more than the musically inclined human individual can really enjoy. The first concert I ever heard at the Conservatoire in Paris had for its bill of fare: Mozart's G minor symphony, the whole of Saint-Saëns's *le Déluge* (an oratorio in three parts), something else that I have forgotten, and Beethoven's C minor symphony. *Rien que ça!* Now, that is a programme for men of steel and leather; not for men of flesh and blood; a programme to "save oil and firewood at home"; not one to be artistically enjoyed. We have improved upon that here; we no longer make a concert programme vie with a colonial sermon.

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Johann, Ritter von Herbeck, of Vienna, to serve as entr'acte-music to Mozart's opera *Die Entführung aus dem Serail.* The scoring is for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, triangle, cymbals, bass-drum, and the usual strings.

LARGO FROM "SERSE" GEORGE FRIDERIC HANDEL.

(Arranged by Joseph Hellmesberger.)

Handel's opera of *Serse* (Xerxes) was written between December 26, 1737, and February, 1738. It was brought out in London on April 15, 1738. The text, and possibly some of the music also, seem to have been taken from a much older Italian opera.

The air Hellmesberger, of Vienna, has arranged as an orchestral piece is sung by Xerxes (soprano or mezzo-soprano) at the beginning of the first act of the opera. The scene is "a summer-house near a beautiful garden in the midst of which grows a plane-tree." The air is fifty-two measures long (F major, 3-4 time), including the ritornello, and is marked *Larghetto* in Handel's score. The orchestral part is for first and second violins, violas, and basses, and is in full four-part harmony throughout, requiring no additional accompaniments. The text is:

Ombra mai fù
Di vegetabile
Cara ed amabile
Soave più.

which may be rendered in English prose: "There never was a sweeter shade of a dear and lovely plant."

The arrangement played at this concert was scored by Hellmesberger

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from an earlier published arrangement made by himself for violin, harp, pianoforte, and harmonium. It is scored for violin solo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, harp, the usual strings, and harmonium or organ *ad libitum*. The score is not published. Hellmesberger has transposed the piece from F major to G major. After a short introductory ritornello, the air is played through by the solo violin, accompanied by the harp; then repeated by all the violins in unison, with accompaniment for fuller and fuller orchestra. The harp keeps playing full swept chords throughout.

SYMPHONY NO. 1, IN C MAJOR, OPUS 21 . . LUDWIG VAN BEETHOVEN.

This symphony was written in the early part of 1800. Its first public performance was at the first concert Beethoven gave for his own benefit in Vienna, at the Burg-Theater on April 2, 1800. The programme of this concert makes one groan to think of nowadays, so well-nigh endless does its length seem. It was:

Mozart: Symphony (in ?).
Haydn: Air from *The Creation*.
Beethoven: Concerto for pianoforte (No. 1 or 2?).
Beethoven: Septet in E-flat major, opus 20.
Haydn: Duet from *The Creation*.
——: Improvisation on the pianoforte on Haydn's *Emperor's Hymn*.
Beethoven: Symphony No. 1, in C major, opus 21.

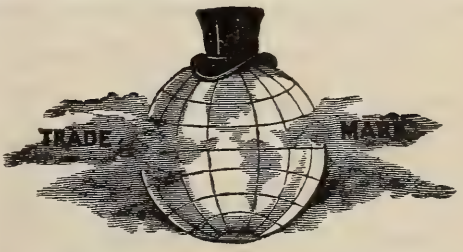
Beethoven himself was the pianist, and Paul Wranitzky the conductor; an unfortunate choice, for Wranitzky, although conductor of the Court

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Opera, was terribly unpopular with the musicians of the orchestra. The latter were also quite sufficiently prejudiced against Beethoven's music to have brought no very good will to bear upon the performance, without having the additional unpleasantness of a much-disliked conductor. There was only a careless partial rehearsal, and the performance is reported in a Leipzig paper to have been "shameful." The new symphony, however, found high favor in the eyes of some connoisseurs, and was published next year (1801) by Hoffmeister & Kühnel in Leipzig.

The first movement opens with a short introduction, *Adagio molto* in C major (4-4 time), of thoughtful, dignified character; it well sounds the note of preparation for what is to follow. The opening measures, for strings, wood-wind, and horns, are a notable stroke of originality in the matter of tonality for Beethoven's day: if there was any one key to which young composers were warned against modulating until near the end of a composition, this key was the sub-dominant; yet Beethoven begins this symphony in C major immediately with the chord of the dominant 7th of F major (sub-dominant of the principal key). In fact, the symphony may be said to begin at once with a "modulation to the sub-dominant."

The main body of the movement, *Allegro con brio* in C major (2-2 time), opens with a strong statement of the first theme in the strings, the wood-wind and horns coming in with sustained modulating chords between the phrases. In this announcement of the theme we find the application of a time-honored principle: making the second phrase a note-for-note repetition of the first, only a whole-tone higher — that is, in the relative minor of the sub-dominant. The first phrase is thus in C major, the second in D minor; this paves the way for a modulation to the dominant, through which the tonic is reached, to round off the period. The opening measures of the overture to *Prometheus* are based upon essentially the same harmony, as are also those of Bach's first prelude in the *Well-Temperea Clavichord.* A brilliant first subsidiary, consisting mostly of passage-work, follows (most of the figures are taken from the first theme), and leads to an elaborate *fortissimo* cadence in the dominant. One sees that Beethoven had not yet got beyond the old Mozart plan of rounding off each section of his first part with a very definite and long-prepared cadence — the sort of cadence which Wagner once compared to the noise of changing the plates and knives and forks between the courses of a dinner. Nor is this the only Mozartish trait in the movement; the bright and cheery second theme, with its light play between oboe and flute, is quite on the Mozart plan and wholly different from that more *cantabile* "*Adagio* in the midst of

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an *Allegro*" which we find in most of the second themes of Beethoven's later symphonies. It is followed in its turn by a strong second subsidiary and some vivacious passage-work on figures from the first and second themes, leading to a very brief conclusion-theme, with which the first part of the movement ends on the dominant. This first part is repeated.

The free fantasia is comparatively short, but none the less elaborate. Toward the end it works up strongly and steadily to the third part of the movement; there is no hint at that dramatic "moment of exhaustion" which we find near the close of the free fantasia of the *Eroica* symphony. The third part stands in quite regular relations to the first, and there is a rather long coda.

The second movement, *Andante cantabile con moto* in F major (3-8 time), is also strictly in the sonata form. It opens with the graceful first theme exposed as a *fugato*, although this imitative contrapuntal style of treatment soon ceases.* This is followed by a half playful, half tender second theme in the dominant (C major), which in turn makes way for a severer, more contrapuntal subsidiary. A lightly tripping conclusion-theme in triplets in the first violins and flute, accompanied by alternate chords in the other strings and wood-wind and horns, closes the first part of the movement in the dominant. This first part is then repeated. There is a short free fantasia and a regular third part, in which the fugued entrances of subject and

*The first nineteen measures of this *Andante* might well stand for the exposition of a tonal fugue, were it not for some irregularity in the management of subject and response. The subject first enters in the second violins, passing immediately from the dominant to the tonic; the response first enters in the violas and 'celli; it is strictly tonal, passing immediately from the tonic to the dominant, the tonal mutation coming at the beginning. This entry, however, gives only half of the response. The third entry is in the double-basses and bassoons; it gives only half of the subject, transposed to the key of the dominant. The fourth, and last, entry gives the whole of the subject in the tonic, in the first violins, flute, and oboe.

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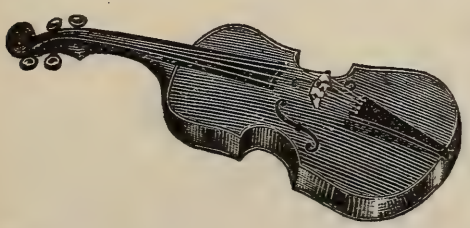
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response are now accompanied by a running figural counter-subject. The movement closes with a coda, in which one finds at least a premonition of the wonderful development Beethoven afterwards gave to the coda in the first movement of the *Eroica.*

The third movement, *Allegro molto e vivace* in C major (3-4 time), may be regarded as standing on the boundary line between the old Haydn symphonic minuet and the Beethoven scherzo. It is marked "Menuetto" in the score; but the dotted half-note strives so successfully to assert itself as the metrical unit — instead of the quarter-note — that it might equally well have been marked "Scherzo." It is, moreover, full of the capricious, tricksy scherzo character. It is quite regular in construction, save that the delicate, fairy-like little trio is in the tonic C major, and concise in form. There is more of bold and unexpected modulation within its brief compass than in all the rest of the symphony put together.

The fourth movement begins with six measures of *Adagio* (2-4 time), in which, after a long-held G by the full orchestra, the first violins give out playful little preluding scale-passages, full of expectancy. Then they rush softly and nimbly upon the main body of the movement, *Allegro molto e vivace* in C major (2-4 time), being joined by the other strings in the bright, cheery first theme. The character of this theme is entirely that of one of those vivacious country-dance tunes that Haydn was so fond of taking for his final rondos, and this character is kept up by the principal and subsidiary themes that follow it. For some time, one takes the movement to be a real rondo. Neither does the repeat of the first part undeceive one, for it might well mean nothing more than the return of the principal theme according to the true rondo pattern. The brief, but by no means unelaborate,

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free fantasia that comes next might equally well be an episode of working-out in the midst of a rondo. It is only when the third part of the movement comes, with its regular reproduction of the scheme of the first, that one sees clearly that the movement is after all strictly in the sonata form. But, when the first theme reappears in its entirety (and in the tonic, too) at the beginning of the coda, the rondo character of the movement is still further emphasized. Upon the whole this finale might not inaptly be called a rondo in the sonata form.

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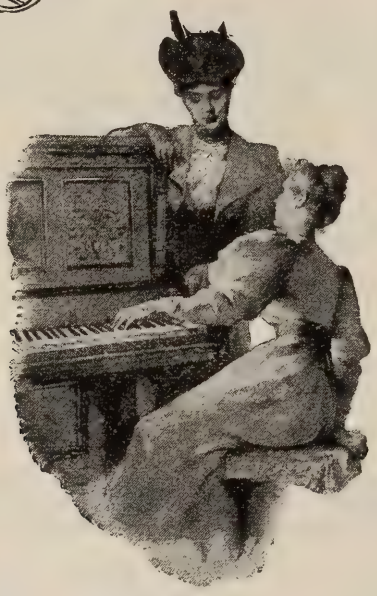
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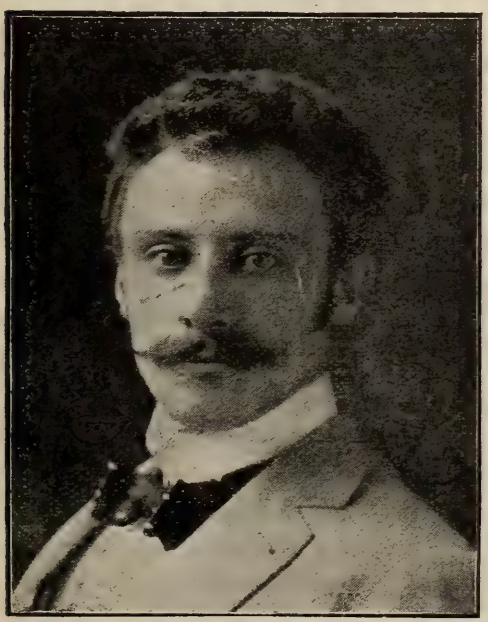
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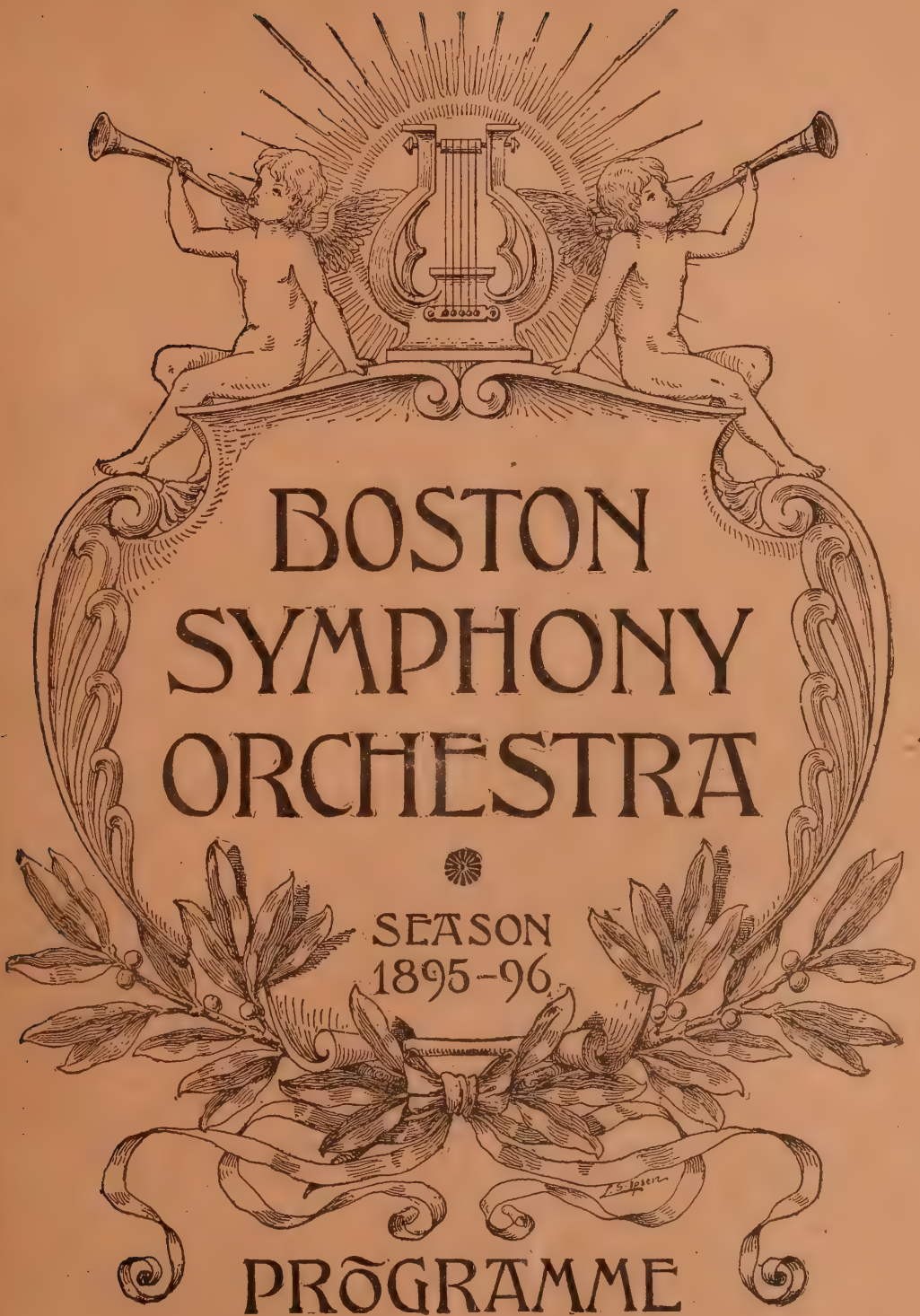
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Friday Afternoon, January 3,
At 2.30 o'clock.

Saturday Evening, January 4,
At 8 o'clock.

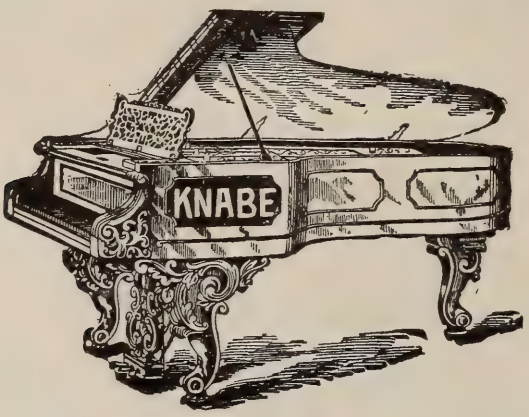
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Saturday Evening, January 4, at 8.00 o'clock.

PROGRAMME.

Antonín Dvořák – – – Symphony No. 2, in D minor, Op. 70

I.	Allegro maestoso (D minor) – – – –	6-8
II.	Poco adagio (F major) – – – – –	4-4
III.	Scherzo: Vivace (D minor) – – – –	6-4
	Poco meno mosso (G major) – –	6-4
IV.	Finale: Allegro (D minor) – – – –	2 2

Wolfgang Amadeus Mozart Aria, "Parto, parto," from "La Clemenza di Tito"

(Clarinet obbligato by Mr. LÉON POURTAU.)

Edouard Lalo – – – – – – – Suite, "Namouna"

(First time.)

I.	Prelude: Andante (G major) – – – –	4-4
II.	Serenade: Allegro (D minor) – – – –	3-16
III.	Theme with Variations: Andante (E major) –	3 4
IV.	a. Market-Day Shows: Allegro vivace (G minor)	3-8
	b. Market-Day Festival: Presto (E-flat major) –	3-8

Giacomo Meyerbeer – – Arioso, "Figlio, il ciel," from "The Prophet"

Georges Bizet – – – – – – – Overture, "Patrie"

(First time.)

Soloist, Miss ROSA OLITZKA.

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This symphony was brought out in 1885. The first movement, *Allegro maestoso* in D minor (6-8 time), has no slow introduction, but begins softly with the announcement of the first theme by the violas and 'celli in unison over a tonic organ-point in the double-basses, horns, and kettle-drums; the phrase is then repeated (in a slightly varied form) a 5th higher by the clarinets in 3rds, over a tremulous diminished-7th harmony in the strings. These two phrases constitute the whole announcement of the first theme; they are followed by a more stormy first subsidiary, which is developed in passage-work at considerable length by fuller and fuller orchestra. When the climax has reached its *fortissimo* in the full orchestra on a return of the first theme, the first horn starts out by itself during the sudden silence of the rest of the band, as if it were about to continue one of the principal figures; but it as suddenly holds fast by a G-flat, which it gradually diminishes as the wood-wind comes in *pianissimo* with a chromatic transitional phrase, immediately repeated by the strings, and after a slight retard the second theme enters in B-flat major in the wood-wind, accompanied by the strings. This theme is developed at great length, and is followed by a graceful conclusion-theme in the same key, beginning in the strings, against flowing arpeggj and trills in the wood-wind, and ending, or rather fading out, in the wood-wind. There is no repeat of the first part of the movement, but it merges immediately into the free fantasia.

This is by no means long, and is rather dramatically strenuous than elaborate. The third part begins somewhat tentatively, the clarinets giving out the first theme softly in 3rds in B-flat minor, soon answered in *fortis-*

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simo by the basses and bassoons in A-flat minor, then in F minor, beneath stormy harmonies in the rest of the orchestra (without trumpets or trombones), the short climax ending with a double-*fortissimo* outburst of the full band in the tonic, D minor, with the first theme in the wood-wind and horns. The second theme is introduced just as it was in the first part of the movement, only without any intervening subsidiary; it now comes in the tonic, D major, in which key the conclusion-theme also appears. A long and elaborately worked-up coda, beginning *pianissimo*, then swelling gradually to double-*fortissimo*, and dying away again to hushed softness, brings the movement to a close in D minor.

The second movement, *Poco Adagio* in F major (4-4 time), opens with a rather ecclesiastical-sounding theme, given out in full harmony by the wood-wind, accompanied by the strings *pizzicati.* Some subsidiary passage-work in the wood-wind, accompanied by the strings and horns, leads to a highly expressive second theme, sung in octaves by the first violins and 'celli. From this point on, the movement is developed quite freely, if coherently, little regard being paid to symphonic tradition. Due formal balance is established, however, by an effective return of the first theme in the 'celli against waving arpeggj in the flutes and oboe, and also by a similar return of the second theme. The movement is noteworthy for the wealth and beauty of melodic invention displayed in it, for great elaboration in its development, and wonderful richness of orchestration.

The third movement, Scherzo: *Vivace* in D minor (6-4 time), is notable for the piquant effect produced by the almost constant juxtaposition of two contrasted themes,— or rather, theme and counter-theme,— the one coming in the wind and the other in the strings, or *vice versa.* Here also Dvořák

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gives full play to that piquancy of rhythm which is so dear to his Czech heart. There is a *Poco meno mosso* in G major, of quieter, more idyllic character, that forms the Trio of the movement.

The fourth movement, Finale: *Allegro* in D minor (2-2 time), takes almost all its thematic material, in one way or another, from the opening phrase of its first theme. This stern figure, in which all the inherent chromatic quality of the (so-called) "harmonic" minor scale is thrown into bold relief, keeps reappearing in very various forms — even in the major mode — throughout the movement, which is worked out with infinite energy and dramatic force. The minor mode is the prevailing one up to the end, although the strong closing chord has the major 3rd. A great deal in this movement reflects, if in a sterner mood, something of von Weber's "diabolism" in the *Freischütz*.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

ARIA, "PARTO, PARTO," FROM "LA CLEMENZA DI TITO."

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La Clemenza di Tito, opera (*dramma serioso*) in two acts, the text by Mazzola (adapted from Metastasio), the music by Mozart, was ordered of the composer by the Estates of Bohemia for the coronation of Leopold II. at Prag. It was brought out there on September 6, 1791. It was Mozart's last opera; his MS. score contains no recitatives, which were written by

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his friend Süssmayer, who accompanied him to Prag for the first performance.

Metastasio's libretto, *La Clemenza di Tito*, was also set to music by Leonardo Leo (Naples, 1735), Johann Adolf Hasse (Dresden, 1737), Georg Christoph Wagenseil (Vienna, 1746), Antonio Gaetano Pampani (Italy, 1748), Davide Perez (Naples, 1749), Christoph Willibald von Gluck (Naples, 1751), Andrea Adolfati (Vienna, 1753), Nicola Jommelli (Stuttgart, about 1758), Gioacchino Cocchi (London, 1760), Johann Gottlieb Naumann (Dresden, 1768), Andrea Bernasconi (Mannheim, 1768), Pasquale Anfossi (Rome, 1769), Giuseppe Sarti (Padua, 1771), Ignaz Holzbauer (Munich, about 1780), Pietro Guglielmi (Turin, 1785), Johann David von Apell (?, about 1785), Bernardino Ottani (Turin, 1789), and Giuseppe Niccolini (Leghorn, 1797).

The text of the air sung at this concert is as follows:

SESTO.

Parto, ma tu, ben mio,
Meco ritorna in pace:
Sarò qual più ti piace,
Quel che vorrai farò.

Guardami, e tutto obblio,
E a vendicarti io volo.
A questo sguardo solo
Da me si penserà.
Ah, qual poter, o Dei!
Donaste alla beltà.

The English prose translation of which is:

SEXTUS.—I go; but thou, my beloved, return with me in peace: I will be what thou pleasest, I will do what thou wilt.

Look at me, and I forget all, and fly to avenge thee. My thoughts shall be only for that glance of thine. Ah, what power, ye gods, have ye given to beauty!

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The air is divided into three parts: *Adagio* in B-flat major (3-4 time); *Allegro* in B-flat major (4-4 time); and *Allegro assai* in B-flat major (4-4 time). The orchestral accompaniment is scored for 2 oboes, clarinet solo, 2 bassoons, 2 horns, and the usual strings. The air has not been heard in Boston, I believe, for many years; but in the earlier days of the old Harvard Musical Association concerts it used to be quite a favorite.

Édouard-Victor-Antoine Lalo was born at Lille (Département du Nord, France) on January 27, 1823. He first studied the violin at the Conservatoire of his native town under one Baumann. He went to Paris about 1858, where he played viola in the Armingaud-Jacquard Quartet, and began to devote himself assiduously to composition. In 1867 he entered the *concours* opened at the Théâtre-Lyrique with an opera, *Fiesque*, which was awarded the third place by the judges; the score has since been published, and parts of the work were given at the Concert National in 1873. The ballet-music from this opera was given with great success, under the title *Divertissement*, at Pasdeloup's Concert Populaire on December 8, 1872. Lalo's next composition was a violin concerto in F major, which was played by Pablo de Sarasate at the Concert National on January 18, 1874. This was followed by his *Symphonie Espagnole* for violin and orchestra, also played by Sarasate at the Concert Populaire on February 7, 1875; this work was given at the Crystal Palace in Sydenham, England, on March 30, 1878; and played by Mr. C. M. Loeffler at the Boston Symphony Concerts on November 12, 1887. These two marked successes firmly established Lalo's reputation as a composer. He next produced an *Allegro Symphonique*, the overture to his opera, *le Roi d'Ys*, a concerto for violoncello (played by Adolf Fischer), and a Scherzo for orchestra, all of which were brought out in Paris. A Serenade and a *Fantaisie Norvégienne*, for violin



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and orchestra, were first played in Berlin. A *Concerto Russe* (played by Martin Marsick) is also to be mentioned. A grand ballet, *Namouna*, was brought out at the Académie Nationale de Musique on March 6, 1882; but, although of a much higher character, especially in the matter of instrumentation, than most ballets, it somehow failed to catch the public taste, and was given only fifteen times. But it was afterwards transferred to the concert-room as an orchestral suite in five movements, and achieved a lasting success. After some more successes of minor importance at the Concert Moderne, Lalo took up the sketch of his opera, *le Roi d' Ys*, and scored it; he also wrote a symphony in G minor, which was brought out by Lamoureux on February 13, 1887, and had at least a *succès d'estime*. *Le Roi d' Ys* was at last successfully brought out at the Opéra-Comique on May 7, 1888. Besides these works Lalo has written a good deal of chamber-music and over twenty songs. Lalo stands in the front rank of contemporary French composers; he has been an ardent student of Beethoven, Schubert, and Schumann, and owes somewhat more to his study of these masters than to a native academic musical education. He was made chevalier of the Legion of Honor in July, 1880.

"Namouna," Orchestral Suite Édouard Lalo.

The first movement, Prelude: *Andante* in G major (4-4 time), is a simply developed "tone-picture," on very much the same scheme as the famous rainbow-scene in Wagner's *Rheingold*. Against sustained D's in the violins (in *tremolo* and double-*pianissimo*), the horn and wooden wind instruments call to and answer one another on a syncopated march-rhythm, which soon develops into a melodic phrase. Then follows the "picture." The muted violins and violas, divided into six parts, play rapid little interlocking triplet arpeggj in thirty-second-notes, thus producing a wavering mass of string tone on the full chord of G major, which harmony is at

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first sustained, as a background of different tone-color, by the flutes and clarinets. Soon the harps add their soft tinkling to this mass of sensuous tone, as the 'celli develop a slow, undulating theme, rising and falling beneath it. After a while the 'celli are reinforced by the bassoons, and then by the double-basses, the clarinets, oboe, and flutes coming in successively with graceful ascending arpeggio figures. The development proceeds in a very gradual *crescendo*, the flutes, oboes, and clarinets soon coming in with *staccato* triplets in sixteenth-notes, making a still richer background of color, while the bassoons and basses continue to unfold their billowing theme in the depths of the orchestra. They are again reinforced by the horns, then by the ophicleide, as the *crescendo* goes on from *forte* to *fortissimo*, then by the trombones, as *fortissimo* swells to double-*fortissimo*.

Throughout this whole passage (twenty-six measures) the harmony changes only at long intervals. Now the trumpets and cornets enter with a new theme, to which the horns furnish the harmony. Here Lalo has had recourse to a peculiar device: the four trumpets and cornets play the melody in unison, and play *piano;* the four horns, in three parts on the harmony, play *fortissimo;* it is thus that Lalo establishes the dynamic balance between the brilliant-toned trumpets and cornets, and the mellower horns. This phrase is briefly developed, tossed about in full harmony from one group of wind instruments to another, over close *tremolos* in the strings (now without mutes). Then the flute and clarinet, and afterwards the strings, unfold a sensuous 12-8 theme, the orchestration growing fuller and fuller, until the divided violins and violas again take to their interlocking arpeggj, now in *fortissimo* and without mutes, the harmony being reinforced in repeated eighth-note triplets by the horns and harps, while the flutes, oboes, clarinets, trumpets, cornets, trombones, and ophicleide play the majestic brass-theme in full harmony over a billowing bass in the bassoons and basses. This last return of the theme closes the movement. The whole is little more than a series of effects of coloring; and I

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have accordingly analyzed it as such. For formal analysis the movement offers little opportunity.

The second movement, Serenade: *Allegro* in D minor (3-16 time), might well be called a scherzo, from its triplet rhythm and light, nimble, tricksy character. It is based on the alternate development of two themes, and is exceedingly simple and concise in treatment. The strings play *pizzicato* almost throughout, thus forming, together with the harps, what Berlioz once called "an enormous guitar."

The third movement, Theme with Variations: *Andante* in E major (3-4 time), opens with some brilliant preluding in various parts of the orchestra, presenting some very vivid contrasts in tone-color. Then the muted violins and violas give out the expressive theme in two-part harmony over a *pizzicato* bass, the wood-wind and harps coming in at intervals with soft chords. This theme is sixteen measures long. The variations that follow are of various character, some being more or less elaborate figurations of the melody, while others are more contrapuntally treated. But they all present brilliant and striking contrasts in tone-color and rhythmic device. The closing variation is a sort of *fortissimo* march for the full band.

The fourth movement is in two sections. The first of these, Market-Day Shows: *Allegro vivace* in G minor, then in E-flat major and C minor (3-8 and 2-4 time), is a series of striking tone-pictures of the bustling, gay scenes at fair-time. After a sonorous introduction on all the brass and instruments of percussion in a curious play of rhythms on the cord of B-flat major, with the 5th alternately perfect and augmented, comes a lively dance-measure in a lightly-tripping rhythm, the tune being played *fortissimo* by various combinations of wooden wind instruments, and the *staccato* accompaniment *piano* and *pianissimo* by the remaining wood-wind and strings *pizzicati*. This is followed by a gay, rather "*canaille*" tune on the trumpet, trombones, and ophicleide, against which the oboes, clarinets, bassoons, and horns in full harmony, and all the strings (except double-basses) in

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unison, soon pit a more distinguished melodious counter-theme. This passage in D major is next followed by a *fortissimo* return of the initial dance-theme in G minor in the wood-wind and horns, over a *pizzicato* bass, with persistent *pianissimo* taps on the snare-drum. Then comes a movement, *Plus lent* in E-flat major (2-8 time), in which a sensuous melody is developed, at first by the violins, reinforced by some wooden wind instrument, against a triplet accompaniment in the other strings and sustained harmonies in the horns, then by all the strings (except double-basses) in unison with the flutes and clarinets, the triplet accompaniment now coming in the oboes, bassoons, and horns, and the sustained chords in the trombones. As this at last dies away, some soft, transitional harmonies in the strings lead to a dainty dance-tune, *Allegretto quasi Andantino* in C minor (2-4 time), on the flute accompanied in *pizzicato* by the strings. This leads over to the next section of the movement, with which it is enchained.

The second section, Market-Day Festival: *Presto* in E-flat major (3-8 time), is a brilliant sort of scherzo. It consists entirely of the continuous development of a bright, nimble, and more and more rabid dance-theme, interspersed with loud hunting-calls. Here is probably an allusion to one of the customs in French small towns and villages, the village quartet of hunting-horns forming an important item in the musical diversions on fête-days.* The movement is exceedingly brilliant, and perfectly free in form.

This suite is scored for 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 2 trumpets, 2 cornets-à-pistons, 4 horns, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, triangle, snare-drum, cymbals, bass-drum, 2 harps, and the usual strings. The first movement is dedicated to L. P. de Fourcaud; the second to P. de Sarasate; the third to C. Saint-Saëns; the fourth to Hans von Bülow.

*One characteristic item in the playing of these village hunting-horn quartets M. Lalo has mercifully spared us: this is the constant, ear-scorching recurrence of that indeterminate note on the plain hunting-horn (11th harmonic of the fundamental), which is neither F-sharp nor F-natural.

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IV.

The Flemish and Italian Contrapuntal Schools.

What I have called the Age of Strict Single Counterpoint* covers a period of somewhat over two centuries, from the time when the old, tentative *Déchant*, or Discantus, had become so developed as to deserve the name of Counterpoint up to the establishment of the so-called Florentine Music Reform of the Seventeenth Century and the beginnings of Modern Music. This period, dating roughly from 1380 to 1600, was illustrated by several successive schools, each one of which counted its famous composers. Of the earlier composers of this great epoch we now know little, save some of their works.

The first name of importance we meet with is that of Guillaume Dufay. His birthplace has not been discovered to absolute certainty; but he was probably born at Chimay, in the Southern part of the County of Hainault in the Netherlands, between the years 1350 and 1355. When quite a young man, he went to Italy,—as nearly all the noted Flemish composers did,—and we find that he was a tenor singer in the Pontifical Choir in Rome in 1380. In those days singers were musicians, strangely as it may sound in our ears! Dufay may be called the first real contrapuntist; if any one can lay fair claim to the title of "Father of Music," he can. In his works we find the first germs of organic musical form; he introduced order and system into the loosely constructed Discantus of the French *déchanteurs*, and it was in his hands that this Discantus first became worthy of the name of Counterpoint. After living some time in Rome, he re-

*I much prefer the term "Single Counterpoint" to the more current one, "Simple Counterpoint"; it is at once a more exact translation of the original Latin term, *Contrapunctus simplex*, and far better describes the sort of counterpoint in question, as opposed to "Double Counterpoint."

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turned to his native Netherlands, and also visited France; but he afterwards went back to Rome again, where he died at an advanced age in 1432. His great contemporaries — both of them much younger men, however — were EGIDE BINCHOIS, who was born at Binche in the Hainault and died between 1452 and 1464, and JOHN DUNSTABLE, born about 1400 at Dunstable, in Bedfordshire, England, and died at Walbrook in 1458.

Dufay and Binchois, together with some less noted contemporaries, formed what is known as the First Flemish School. As has been hinted, this school had acquired a certain solidity and security in contrapuntal writing; but its composers were still far enough from handling contrapuntal forms with ease and grace. Like the *déchanteurs* who went before them, they evinced no antipathy to the interval of the bare 5th, and its frequent occurrence in their works gives them a peculiarly ungainly, rawboned character. One of the striking characteristics of this school is the purely contrapuntal essence of its writing, with hardly a hint at the composers' having any developed sense for harmony, as such. Their treatment of the common authentic cadence, for instance, is often exceedingly queer. One hears, to be sure, the regular succession of dominant and tonic chords (the latter, however, generally lacking the major or minor 3rd), but the part-writing seems to show that this succession was looked upon simply as the result of a contrapuntal leading of the several voices, and not as an harmonic progression *per se.* There is often no real bass; the bass voice sings the dominant (the root of the penultimate chord), just as one would expect it to; but, instead of passing down a 5th, or up a 4th, to the tonic (root of the final chord), it rises an octave to the 5th of that chord, while the tenor — which holds the *cantus firmus* — falls a degree from the second degree of the scale (5th of the dominant) in the penultimate chord to the tonic, thus forming the real bass of the final chord, below the 5th in the bass voice. One favorite melodic formula in authentic cadences is also peculiar. The voice which sings the leading-note

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(or seventh degree of the scale) in the penultimate chord, instead of rising directly to the tonic, as we should expect it to, first falls to the sixth degree of the scale, and then rises thence to the tonic.

Among the composers of the next generation, most of whom were pupils of Binchois and formed a sort of transition school, may be mentioned VINCENT FAUGUES (born in the Netherlands about 1415), ANTOINE BUSNOIS (born ? , died in 1480), a singer in the Chapel of Charles the Bold of Burgundy from 1467, and dean of the town of Furnes in 1477, FIRMIN CARON (born about 1420), and JOHANNES REGIS, otherwise known as JEAN DE ROY (his real name was Koninck, or De Coninck).

The greatest of Binchois's followers was unquestionably JOHANNES OKEGHEM, who was born at Antwerp between 1415 and 1420. His name is variously spelled: Okeghem, Okenghem, Okekam, Ockenheim, &c. His birthplace has been disputed, some authorities giving Termonde, in East Flanders, others Antwerp. He is supposed to have got his musical education at the Maîtrise of the Cathedral of Antwerp, where he is known to have been a singer in 1443, and his being an actual pupil of Binchois has been denied. In 1444 he threw up his position at Antwerp; in 1461 he was head of the Chapel of Charles VII. of France. Louis XI. made him treasurer of Saint-Martin at Tours, and he was also in the service of Charles VIII. In 1484 he made a trip back to Flanders, accompanied by several pupils, and was given a superb banquet at Bruges. He retired from service shortly before the accession of Louis XII. in 1498, and probably spent the remainder of his days at Tours, where he died in 1513.

Okeghem was by far the most famous composer of his day, and exerted a stronger and more universal influence upon the art of composition than any of his contemporaries. He was the head and founder of the Second, or Great, Flemish School. He was probably the first composer who was dignified with the title of "Prince of Music." With him Counterpoint gained in freedom, grace, and elasticity, and, were it not that his works

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have been thrown somewhat into the shade by the more brilliant genius of his great pupil, JOSQUIN DESPRÉIS would still be the greatest name in Music of the fifteenth century. But he is ever to be remembered as the great master of Netherlandish Counterpoint. His compositions were held in the very highest esteem both in his own country and in Italy; he was, in fact, the model composer of his time.

His great pupil, JOSQUIN DESPRÉS, was born at Condé, near Saint-Quentin, in the Hainault about 1450–55, and died there on August 27, 1521. His name, as recorded in his epitaph at Condé, was Jossé Després, — Josquin, or Jossekin, being a diminutive; he often signed his works in Latin, as Jodocus Pratensis, and in Italian, as Giusquino del Prato; but his name is found in many other forms, such as Deprés, de Prés, Depret, Deprez, Dupré, etc. He was first a choir-boy at the Cathedral at Saint-Quentin, and studied Counterpoint under Okeghem, probably at Tours. From 1471 to 1484 he was a member of the Pontifical Choir at Rome under Sixtus IV. He next passed some time (probably from 1484 to 1490) in Florence, highly esteemed by Lorenzo the Magnificent, after which it is probable that he lived for a while at the court of Ercole, Duke of Ferrara. It is known that he was, at one time, and, necessarily, after 1498, in the service of Louis XII, in Paris, where he lived on terms of great intimacy with the king. His last appointment was by Emperor Ferdinand I to the post of Provost of the Cathedral Chapter at Condé (not at Vienna, as has been stated), not earlier than 1515.

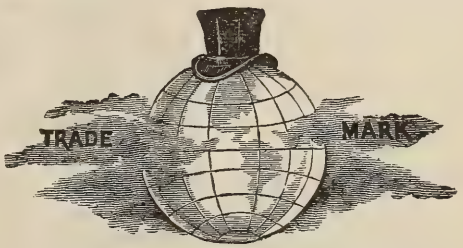
A. W. Ambros, the historian, has called Josquin the first composer of genius. There is, indeed, a depth of sentiment, almost of gentle pathos, in his music, for the like of which we may look in vain in the works of his predecessors, and is hardly surpassed by the greatest Italian masters of the sixteenth century. Ambros does not tire of extolling what he calls Josquin's "yearning glance (*den Josquin'schen Sehnsuchtsblick*)." The closing phrases of many of his movements are a pure ecstasy of divine love. Few com-

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posers have ever enjoyed so wide-spread a reputation during their lifetime as Josquin; he was as famous all over the musical world in his day as Wagner is in ours. Among his great contemporaries may be mentioned Pierre de la Rue, born in Picardy, a pupil of Okeghem's, and high in favor with Margaret of Austria; Antoine Brumel, also a pupil of Okeghem's (born in the Netherlands about 1480, died about 1520); Alexander Agricola, still another pupil of Okeghem's (born in the Netherlands in 1460–70, died in Valladolid, Spain, in 1520–30), and, greatest of all, albeit so much younger as hardly to be called a contemporary, Orlando Lasso, who brought the Flemish School to its culmination. But here we must leave the Netherlands for a while, and turn toward Italy.

Arioso, "Figlio, il ciel," from "Il Profeta."

Giacomo Meyerbeer.

Le Prophète, grand opera in five acts, the text by Eugène Scribe, the music by Meyerbeer, was brought out at the Académie Nationale de Musique in Paris on April 16, 1849. The subject is the rise and fall of John of Leyden, the anabaptist prophet, who was crowned Emperor of Germany by his followers in 1534. The scene in the second act, in which the air comes which is sung at this concert, is as follows: John, a peasant lad of Dordrecht, is betrothed to Bertha; Count Oberthal falls in love with her and claims her for himself. To force John to give her up, he orders his guards to lay hold upon Fides, John's mother, and put her to death unless John submits to his will. John gives up his betrothed to save his mother; and, as the guards drag Bertha away, Fides addresses her son as follows:

Fede.

(*Con voce timida e piangente.*)

Figlio, il ciel ti benedica.
L' afflitta madre ti fù più cara
Della tua sposa e del tuo amor!
Figlio mio!
E per salvar i suoi dì a tua madre,
Più della vita, haï dato il tuo cor.
Figlio mio!
Che fino al ciel s' innalzi il pregar mio;
O figlio, ti benedica Iddio!

The English prose translation of which is:

Fides.—(*In a timid and tearful voice.*) My son, may Heaven bless thee. Thy wretched mother was dearer to thee than thy betrothed and thy love! My son! And to save thy mother's days, more than thy life, thou hast given thy heart. My son! May my prayer rise up to Heaven; O my son, may God bless thee!

Alexander-César-Léopold, called Georges, Bizet was born in Paris on October 25, 1838, and died there on June 3, 1875.

He got his musical education at the Conservatoire, which institution he entered in 1848. He studied composition under Jacques-Fromental

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Halévy, whose daughter he married in 1869. Before leaving the Conservatoire, he brought out an operetta, *le Docteur Miracle*, at the Bouffes-Parisiens in April, 1857. He graduated in the same year, with the Grand Prix de Rome. On his return from Rome, he brought out an opera, *Vasco de Gama*, in 1863, but with little success. This was soon followed, at the Théâtre-Lyrique, by *les Pêcheurs de Perles* on September 29, 1863; this was more noticed, although it failed to hold the stage. It has, however, been posthumously revived with good success, and was given, under the title of *Lelia* at Covent Garden in London on April 22, 1887. *La jolie fille de Perth*, in four acts, was brought out at the Théâtre-Lyrique on December 26, 1867, and *Djamileh* on May 22, 1872. Neither of these operas was successful. His interludes and incidental music to Alphonse Daudet's *l'Arlésienne*, first given at the Vaudeville on September 30, 1872, met, however, with decided recognition, as did also his overture, *Patrie.* A suite of his, *Souvenirs de Rome*, was also favorably noticed on its production at the Pasdeloup Concerts on February 28, 1869; it was given at the Crystal Palace at Sydenham under August Manns's direction on October 23, 1880. But Bizet's great success was yet to come. His *Carmen* was brought out at the Opéra-Comique in Paris on March 3, 1875. The immediate and overwhelming success of this now world-famous work established his high reputation at once. Besides the compositions mentioned above, Bizet, in collaboration with Émile Jonas, Legouix, and Léo Delibes, wrote an operetta, *Malbrough s'en va-t-en guerre*, given at the Athénée on December 13, 1867, and completed the score of Halévy's unfinished biblical opera *Noé.* Bizet was a brilliant pianist and intrepid score-reader; his arrangement of the whole of Gounod's *Faust* for pianoforte à 4-mains is among the curiosities of that form of musical literature.

"PATRIE!" DRAMATIC OVERTURE IN C MINOR, OPUS 19.

GEORGES BIZET.

This overture is perfectly free in form, adhering in no wise to symphonic traditions. It opens, *Moderato* in C minor (4-4 time), with a lively, military-sounding theme, given out *fortissimo* by the full orchestra. This theme is developed at some length until, after a brief interval of imitative subsidiary work in the strings and wood-wind, it reappears *pianissimo* (but

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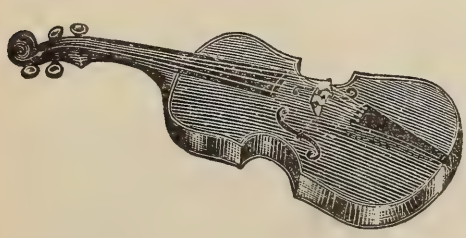
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still with full orchestra) in C major. Some brilliant subsidiary passage-work leads at last to loud calls on the trombones, with mimic cannon-shots on the bass-drum (without cymbals), against a sustained high *tremolo* in the violins, after which the first theme returns once more *fortissimo* in C minor, and is forthwith repeated *pianissimo e crescendo* in C major. This leads to a modulation to F major (major sub-dominant of the principal key), and the violas, clarinets, and bassoons in unison give out a second theme *fortissimo* over two-part counterpoint "*alla zoppa*" in the 'celli and double-basses. This theme has much of the character of a folk-song; but I have not been able to identify it in any collection of French songs, neither has any French musician I have asked about it recognized it as a national melody; it seems highly probable, therefore, that the melody is Bizet's own. It is but briefly developed, and leads to a strong subsidiary phrase in the trombones, ophicleide, and bassoons, interrupted by loud calls on the horns, trumpets, and cornets, leading in turn to a *fortissimo* resumption of the second theme by the full orchestra, all the strings playing a skipping contrapuntal bass in octaves. This climax ends suddenly in E major.

After a long pause in the whole orchestra, a more cantabile third theme, *Andante molto* in A minor (4-4 time), is given out *piano* by the violas and 'celli in unison, against *staccato* chords in the brass instruments and double-basses *pizzicati;* this expressive melody is extendedly developed in true French style, passing after a while into the violins in octaves, and then into all the strings (except double-basses) in octaves, the accompaniment growing richer and richer in coloring and more and more elaborate in figuration. This passage is followed by a fourth theme, *Andantino* in A major (3-4 time), sung at first by the violas, English-horn, and clarinet in unison, against rising and falling arpeggj in the muted violins; it is then further developed, with varying orchestration, leading at last to a sudden *pianissimo* return of the first theme in D minor. A *crescendo* climax on this theme leads to a reappearance of the trombone subsidiary, with its interrupting triplet calls on the horns and trumpets, and this to a sonorous return of the second, folk-song theme, *Moderato maestoso* in C major (6-8 time), in the strings, cornets, trombones, ophicleide, and harps, loud calls on the other wind instruments and rushing upward chromatic passages in the strings and wood-wind coming in between the phrases. This grand

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outburst, with the fourth theme coming in toward the end as a counter-subject, closes the composition.

This overture is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, triangle, bass-drum and cymbals, snare-drum, harps, and the usual strings. The score is dedicated to Jules Massenet.

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PROGRAMME.

SONATA, Op. 69, No. 1. Pianoforte and Violin *Dussek*
Allegro molto con fuoco. Adagio cantabile. Allegretto non troppo.

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b. Barcarolle, Op. 50 *Rubinstein*
c. Theme Varie, Op. 16 *Paderewski*

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Saturday Evening, January 11, at 8.00 o'clock.

PROGRAMME.

Tschaikowsky – – – – – – – Symphony No. 6
(Second Performance.)

Bruch – – – – – – – – Scotch Fantasy

Margaret Ruthven Lang – – – – – – – Aria
(First Time.)

Berlioz – – – – – – – Overture, "Corsair"
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PROGRAMME.

Beethoven . . Overture to "Leonore," No. 3, in C major, Op. 72

Verdi Monologue, "Falstaff"
Mr. CAMPANARI.

Paderewski Polish Fantasy
Mr. PADEREWSKI.

Lalo Suite, "Namouna"

I.	Prelude: Andante (G major) - - - -	4-4
II.	Serenade: Allegro (D minor) - - - -	3-16
III.	Theme with Variations: Andante (E major) -	3-4
IV.	a. Market-Day Shows: Allegro vivace (G minor)	3-8
	b. Market-Day Festival: Presto (E-flat major) -	3-8

Leoncavallo Prologue, "I Pagliacci"
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Programme

1. SONATA, C minor *Beethoven*
 Allegro con brio.—Adagio cantabile.—Scherzo.—Allegro.
 Miss SZUMOWSKA.
2. CONCERTO, F-sharp minor *Ernst*
 FRANZ ONDRICEK.
3. CARNEVAL *Schumann*
 Miss SZUMOWSKA.
4. *a.* ROMANZE *Wagner*
 b. FANTAISIE: "Bartered Bride" *Ondricek*
 FRANZ ONDRICEK.
5. *a.* NOCTURNE } *Chopin*
 b. ETUDE }
 c. MENUET *Paderewski*
 d. CAMPANELLA *Liszt*
 Miss SZUMOWSKA.
6. "WITCHES' DANCE" *Paganini*
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February	3.	"LOHENGRIN,"	Wagner
"	4.	"DIE WALKÜRE,"	Wagner
"	5.	"FIDELIO,"	Beethoven
"	6.	"SIEGFRIED,"	Wagner
"	7.	"DIE MEISTERSINGER,"	Wagner
"	8.	"TRISTAN AND ISOLDE" (Matinée),	Wagner

SECOND WEEK.

February	10.	"THE SCARLET LETTER," (In English. First performance in America.)	Walter Damrosch
"	11.	"DER FREISCHÜTZ,"	Weber
"	12.	"DIE GÖTTERDÄMMERUNG,"	Wagner
"	13.	"TANNHÄUSER,"	Wagner
"	14.	"FIDELIO,"	Beethoven
"	15.	"THE SCARLET LETTER" (Matinée),	Walter Damrosch

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Barcarolle (new). Deep in a Rose's Glowing Heart. My Lady's Eyes (new).
The Sun Kissed the Clover. Princess Pretty Eyes (new). The End of the Day. In Autumn (new).
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Hunting Song (new). I Cannot Help Loving Thee (new).
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Monday Evening, January 13.

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BEETHOVEN Quartet in C minor, Op. 18
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DVOŘÁK Quintet in E-flat major, Op. 97

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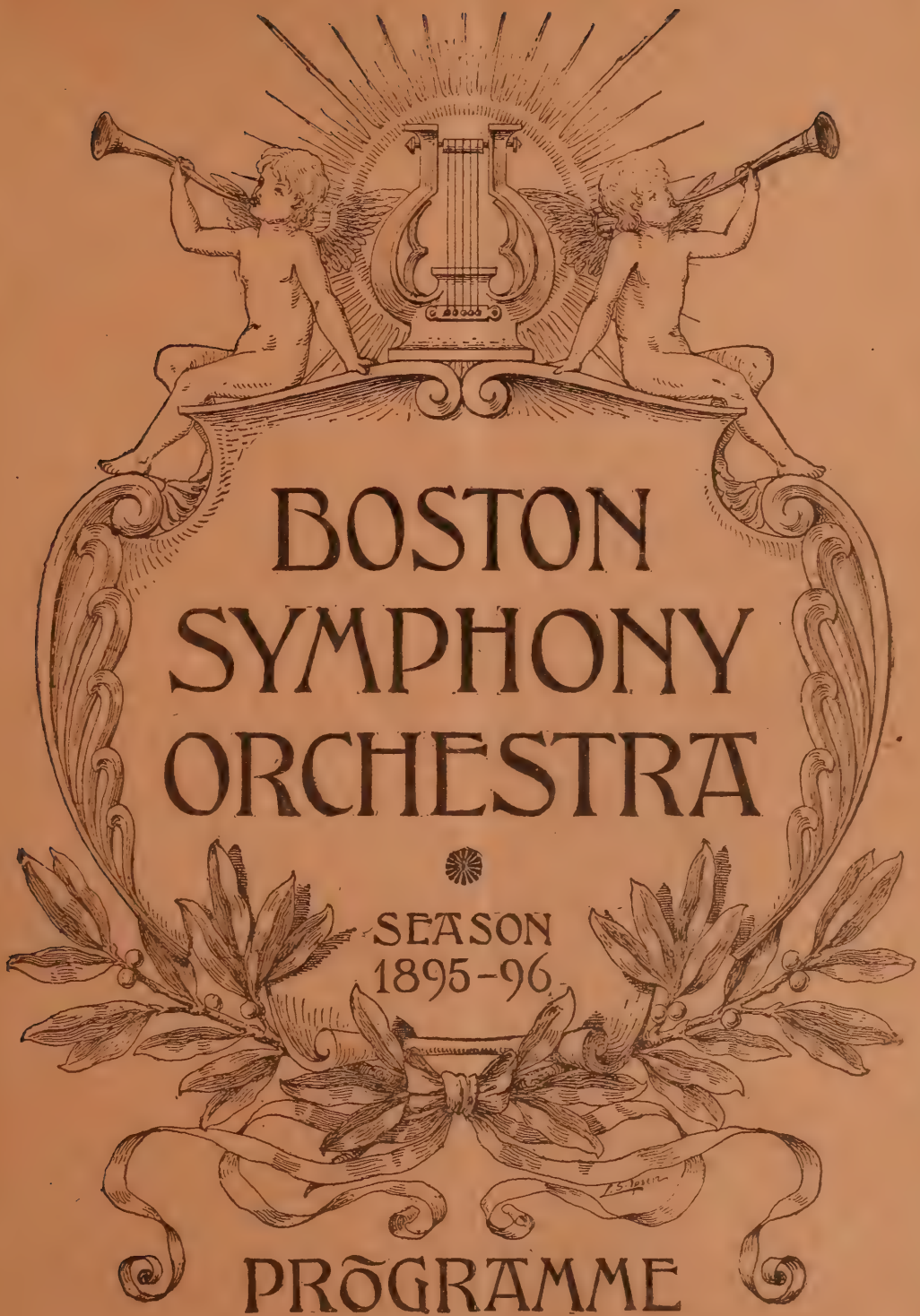
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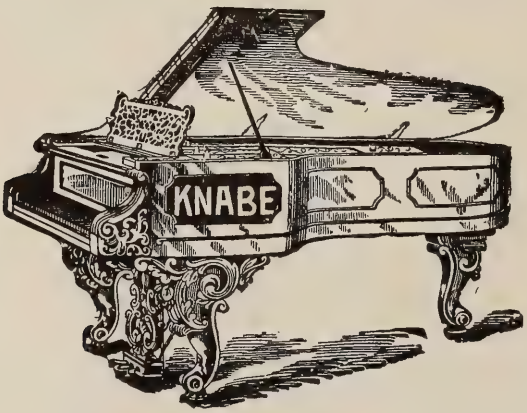
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PROGRAMME.

Peter Ilyitch Tschaikowsky — Symphony No. 6, in B minor, "Pathétique," Op. 74

(Second Time.)

I.	Adagio (B minor)	4-4
	Allegro non troppo (B minor)	4-4
II.	Allegro con grazia (D major)	5-4
III.	Allegro molto vivace (G major)	4-4 (12-8)
IV.	Finale: Adagio lamentoso (B minor)	3-4

Max Bruch — Fantasia on Scotch Folk-melodies, for Violin, Op. 46

I.	Introduction: Grave (E-flat minor)	4-4
	Adagio cantabile (E-flat major)	3-4
II.	Scherzo: Allegro (G major)	3-2
III.	Andante sostenuto (A-flat major)	4-4
IV.	Finale: Allegro guerriero (E-flat major)	4-4

Margaret Ruthven Lang — Concert Aria, "Armida," Op. 24 (MS.)

(First Time.)

Hector Berlioz — Overture to "The Corsair," Op. 21

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This symphony was published and performed very shortly before his death. It is supposed that he meant the last movement, *Adagio lamentoso*, to be his own Requiem.

The first movement opens with a brief introduction, *Adagio* in B minor (4-4 time), based upon a slow version of a figure taken from the first theme of the ensuing *Allegro*. This is given out in the lower register of the bassoon, against dark, sombre harmonies in the violas, 'celli, and double-basses.

The main body of the movement, *Allegro non troppo* in B minor (4-4 time), opens with the exposition of the strenuous, sighing first theme in four-part harmony, at first in the divided violas and 'celli, then in the flutes and clarinets. This theme is then concisely developed by the strings, and followed by a first subsidiary, first given out *pianissimo* by the strings, and then developed in double counterpoint by them and the wood-wind. Here we have a good example of Tschaikowsky's love for sharp contrasts: at first the contrast is one of color, between the warm brown, so to speak, of the violas and 'celli, and the brighter tints of the flutes and clarinets, in the exposition of the first theme; then comes the contrast in rhythmic and melodic character, between the lightly skipping upper and middle voices, and the smoothly flowing bass of the subsidiary — a contrast which well fits this latter for being developed in double counterpoint. The contrapuntal development of the subsidiary is followed by a long *crescendo* climax of passage-work for fuller and fuller orchestra on figures from the first theme, during which a new phrase of the horns assumes greater and greater prominence. When this long climax, which has almost the character of actual working-out, has reached its apex, a *decrescendo* sets in, with solemn harmonies in the trombones and tuba, over a restless, nervous bass in the 'celli; a *cantabile* phrase in the latter now leads over to the second

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theme almost exactly in the way we find in some of Weber's overtures. The tempo now changes to *Andante;* the key is D major (relative major of the tonic). The muted first violins and 'celli sing the *cantilena* of the second theme "*teneramente, molto cantabile, con espansione*" in octaves, against gently swelled and diminished harmonies in the lower wood-wind and horns. The second subsidiary, *Moderato mosso* in D major, follows hard upon it, a gracefully rising and falling phrase given out alternately by the flute and the bassoon, over a string accompaniment in a strongly marked rhythm. The development of this second subsidiary is very extended, and leads at last to a strong return of the second theme, sung in double octaves by the violins and violas, now unmuted, against a homophonic accompaniment in repeated triplets (so-called "Gounod triplets") in the other strings, wood-wind, and horns. This melody is now further developed than at first, an augmentation of one of the figures from the first theme assuming more and more importance as a counter-theme, and at last almost the character of a conclusion-theme. Recitative-like repetitions of parts of the second theme by the clarinet, over soft chords in the strings and a subdued roll in the kettle-drums, bring the first part of the movement to a close.

So far, the general principles of the sonata-form have been well adhered to, although the development has been somewhat excessive and over-elaborate for the first part of a symphonic movement. But, from this point on, nearly all traces of sonata-form are lost, and the rest of the movement might be called a long free fantasia; in this respect the movement resembles the first in Schumann's D minor symphony, which also is wanting in a third part. To be sure, this movement of Tschaikowsky's is not wholly wanting in, at least rudimentary, indications of a third part: after the long and elaborate free fantasia proper, in which nearly all the thematic material of the movement is thoroughly worked out, the first theme does at last return; but by no means in its original shape, and not in the tonic. It comes back in B-flat minor in the violins, against syncopated triplets in the horns.

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The second theme, too, returns later in the tonic B major, in the violins and wood-wind, against running counterpoint in the middle parts. But the further development of both of these themes differs utterly from that in the first part of the movement, and their return is far more like what might be expected in the midst of a free fantasia than the regular return of first and second theme in a third part. The movement closes with a long diminishing coda. Upon the whole, this movement may be said to begin symphonically, and then to abandon the cyclical principle for that of continuous dramatic development.

The second movement, *Allegro con grazia* in D major (5-4 time), though not entirely of the scherzo character, is very nearly in the form of a scherzo with trio. Its vivacious tempo forbids its being called a romanza, although its flowing melodious thematic material might give this appellation some color of propriety. The principal theme is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and the horns. It is developed at considerable length, with quaint accompanying figures and in very varied orchestration. A rather mournful second theme (in the same key and time) comes in as trio, and is developed in its turn. Then a return of the first theme brings the movement to a close. Tschaikowsky has here treated the unusual 5-4 rhythm with great naturalness and grace; yet he has not in the least obscured its peculiar character — as Chopin has in the slow movement of one of his pianoforte sonatas, and Wagner, in the last act of *Tristan* — and the redundant beat makes itself very plainly felt throughout.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), has more of the scherzo character, if nothing of the traditional scherzo form. It is based entirely upon the alternate and simultaneous development of two contrasted themes: the one in lively *staccato* triplets (12-8 time) and the other in a march-like 4-4 time. This second theme is built up of figures which first appear as contrapuntal counter-figures to the first. The two themes are elaborately developed and worked out, first one and then the other gaining the upper hand, until the march-theme at last carries the day, and is worked up to a resounding coda.

The fourth movement, *Adagio lamentoso* in B minor (3-4 time), is the

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real slow movement of the symphony, and imparts something of a funereal character to the whole work by coming last. It is a long drawn, wailing threnody, now solemn and majestic, now impassioned in its expression, in which two contrasted themes are worked up with great dramatic power in perfectly free form. After rising at times to the most sonorous *fortissimo* of the full orchestra, the movement closes in hushed *pianissimo.*

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, a tam-tam being added *ad libitum* in the last movement. The score is dedicated to W. Davidow (not Charles Davidoff, the famous 'cellist).

MAX BRUCH (born in Cologne on January 6, 1838 — still living) has long held a place in the foremost rank of contemporary composers in Germany. He has written in almost every form of composition, but owes his high reputation mainly to his cantatas and his music for the violin. His two violin concertos (No. 1 in G minor, opus 26; and No. 2 in D minor, opus 44) are among the exceedingly few compositions in their form since the Mendelssohn E minor concerto that have maintained a prominent place in the estimation of both artists and the public; his G minor concerto especially is now generally regarded as a standard work. His *Kol Nidrei* for 'cello and orchestra, based on Hebrew melodies, has also become very popular; and there are other works of his for violin and orchestra that have won distinguished recognition from violinists.

Yet, admirable as much of his violin music is, there can be no doubt that Bruch has done his greatest work in the domain of what may be called the Epic Cantata. His *Odysseus* (opus 41), *Arminius* (opus 43), *Lied von der Glocke* (opus 45), *Schön Ellen* (opus 24), *Römische Leichenfeier* (opus. 34), and *Achilleus* (opus 50), all for mixed voices and orchestra, and his *Frithjof* (opus 23), *Römischer Triumphgesang* (opus 19), *Salamis* (opus 25), and

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Normannenzug (opus 32), for male voices and orchestra, occupy a position quite by themselves in modern German music.

Bruch's style is, in general, at once simple, solid, and effective; he is a master of orchestral and vocal coloring, and his modes of musical expression, though often dramatic, seldom, if ever, recall the operatic stage. He has been charged with an inordinate fondness for homophonic writing in his choruses, and with unduly neglecting the element of variety and sustained interest that comes from the polyphonic treatment of musical subjects. But to this may be replied that he lives in an essentially unpolyphonic age, and that the great popularity of his choral works may come in part from their simplicity and clearness and the infrequency of polyphonic or fugal episodes in them.

Bruch's sustained power of carrying through compositions of extended dimensions without flagging, a certain breadth of style that is not without elements of grandeur and only now and then lapses into sentimentalism, his warm orchestral coloring and brilliant climaxes, fit him well for success in the field of the Cantata. He also has tried his hand more than once at opera; but none of his works for the stage have met with lasting success. His real genius is for the concert-room.

SCOTCH FANTASIA FOR VIOLIN, OPUS 46 MAX BRUCH.

The full title of this composition is "Fantasia" (Introduction — Adagio — Scherzo — Andante — Finale) for the Violin with Orchestra and Harp, with the free use of Scotch Folk-melodies. It is important to remember one item in this title: the "free use" of Scotch songs; forgetting this, one is liable to accuse the composer of all sorts of inaccuracy. National Scotch melodies seem to have had no little fascination for more than one great German composer. Beethoven published a whole large volume of Scotch, Irish, and English songs, arranged by himself with accompaniment of pianoforte, violin, and 'cello; to be sure, these arrangements were made at the request of a publisher; but Beethoven entered into his task evidently *con amore*,



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and his love for Scotch songs is well enough known from other testimony. There seems, however, to have been something in many of these songs which he did not quite like; for he often changed a phrase or two in them. For instance, his version of the melody of "Sad and luckless was the season" (better known as *The Last Rose of Summer*) differs in several points from the generally current one, and in his Irish songs he cuts out a whole phrase of *St. Patrick's Day in the Morning.* Max Bruch, too, seems to have felt a similar dissatisfaction with some melodic details in Scotch melodies, notwithstanding their strong general attraction for him. He has changed some phrases in "The Campbells are comin'" (introduced in his cantata, *Schön Ellen*), and has treated the Scotch themes in this violin fantasia with equal freedom. When the fantasia was first played in England by Sarasate, the composer was hauled over the coals by some critics for the liberties he had taken with national melodies, and by others for ignorantly "getting them wrong." Probably Bruch knew what he was about quite as well as Beethoven did; if he altered some of the melodies, he did so because he saw fit so to do.*

The introduction to the fantasia opens with some solemn, march-like harmonies in the brass, bassoons, and harp, *Grave* in E-flat minor (4-4 time), the strong beat of the rhythm being marked by *pianissimo* strokes on the bass-drum and cymbals. Then the solo violin enters with recitative-like phrases, accompanied at first by sustained chords on the strings, then by a return of the march-like motive in the wind instruments. This sort of free preluding continues for some time, leading at last to the next movement, *Adagio cantabile* in E-flat major (3-4 time).

This *Adagio* opens *pianissimo* in the full orchestra with muted violins; soon the solo violin enters and develops a *cantabile* melody, now in single notes, now in double stopping, accompanied by the strings and softer wind instruments, the harp playing arpeggj throughout.

* The charge of "getting the melodies wrong" is not, however, entirely ridiculous; more than one instance can be brought up of German musicians making queer mistakes in transcribing foreign melodies. At Gilmore's International Peace Jubilee in 1872, when the Prussian band played *Yankee Doodle* in response to a double encore, they played the second phrase first, and the first phrase second, at every recurrence of the tune.

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The second movement, *Allegro* in G major (3-2 time), opens with some free preluding for the orchestra leading over from the key of E-flat major to that of G major. Then the solo instrument enters with a lively scherzo theme (marked "Dance" in the score), the development of which is now in the violin, now in the orchestra figurally embroidered by the violin; a brilliant subsidiary enters *fortissimo* as an orchestral *tutti*, and is then taken up and further developed by the solo instrument. The form of the movement is quite free; toward the end some episodic phrases of recitative in the violin lead over to the next movement.

The third movement, *Andante sostenuto* in A-flat major (4-4 time), opens with a fine *cantilena* in the solo violin, accompanied alternately by the strings (without double-basses) and the wood-wind and horns. Then the melody passes into the first horn, accompanied in harmony by the wood-wind, then into the oboe, then into the horn and 'celli, and lastly into the flute, the solo violin keeping up elaborate passages of figural embroidery the while. A more animated subsidiary theme is then developed by the solo instrument, richly accompanied, in B major. A return of the first *cantilena* in A-flat major and some further developments on the same close the movement.

The Finale, *Allegro guerriero* in E-flat major (4-4 time), opens with a march-like theme, given out by the solo violin in full chords, accompanied by the harp alone; the phrase is then repeated by the full orchestra. A second phrase is then given out and repeated in the same way. Then come some brilliant developments on the theme in various parts of the orchestra, richly embroidered with figural passage-work in the solo instrument. A modulation to C major introduces a more *cantabile* second theme. These two themes are then elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against brilliant figuration in the solo instrument. The general form approaches that of the rondo.

This Fantasia is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, the usual strings, and harp; to which are added 1 bass-tuba and bass-drum and cymbals in the Introduction and first movement. The score is dedicated to Pablo de Sarasate.

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SOME GLIMPSES OF MUSICAL HISTORY.

IV.

The Flemish and Italian Contrapuntal Schools.

(*Continued.*)

One of the most noted of the Netherlandish composers was Adrian Willaert, born at Bruges in 1490. He was in all probability a pupil of Josquin Després, though the testimony on this point is not quite unquestionable. At all events, we know that, when he went to Rome, he was not a little astonished to hear the Pontifical Choir sing a six-voice motet of his own, which had for some time been highly esteemed in the Eternal City as a fine composition by Josquin! His pleasure was, perhaps, not quite so keen, when he told the papal singers that he was the real composer, and saw the august choir immediately lay the work aside, in high dudgeon that they, the first singers of the world, had been wasting their voices and enthusiasm upon the work of "an obscure Netherlander," under the impression that it had come from the pen of the great Josquin. Willaert had the best of the laugh on his side, though, and did not long remain obscure. Andrea Gritti, Doge of Venice, recognized the young man's genius, and, when the leader of the Choir of St. Mark's died, sent to Rome for him in spite of all opposition to the unknown foreigner; on December 12, 1527, Willaert entered upon the duties of his new office. The choice was a good one, and the Vespers at St. Mark's soon became famous all over Italy. As a composer, Willaert was the legitimate successor of Josquin. He may be called the true Father of the Madrigal. Now he is principally famous as the founder of the great Venetian School, and teacher of Andrea Gabrieli.

Andrea Gabrieli was of a noble Venetian family, born in the Cana-

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reggio quarter of the city about 1510. He entered the Ducal Choir as a singer in 1536, and was raised to the position of organist at St. Mark's on the death of Willaert, his master, in 1566. He died in 1586. Of his many pupils two are especially famous: his nephew GIOVANNI GABRIELI, and HANS LEO HASSLER.

HASSLER was a German, born in Nuremberg in 1564; he came to Venice in 1584, and studied under the elder Gabrieli until the latter's death. He then returned home, and in 1601 went to Vienna. His fame as an organist was almost universal, and, as a composer, he ranked very high as one of the glories of the Venetian School. The Emperor Rudolf II conferred upon him a patent of nobility. In 1608 he entered the service of Christian II and Johann Georg, Elector of Saxony. He died of consumption at Frankfort-on-the-Main on June 5, 1612. But it is in his great fellow-pupil of old Andrea that we have the most shining light of the Venetian School.

GIOVANNI GABRIELI was born in Venice in 1557. In 1585 he was appointed organist at St. Mark's. He was one of the three greatest composers of his day, the other two being ORLANDO LASSO and PALESTRINA. But we must now go back a little.

While Andrea Gabrieli (the uncle) was intoxicating all Venice, the Pontifical Choir in Rome was rich in great composers. Their school and what may be called their musical pedigree are not so clearly to be traced as was the case with the great Venetians, who could prove (what was then called proving) their direct descent from Okeghem and Binchois. But one of the Romans, JACQUES ARCADELT, was born somewhere in the Netherlands about the beginning of the sixteenth century. Another was CRISTOFANO MORALES, a Spaniard, born in Seville, whose style was very like that of Arcadelt. Then there was the Frenchman, CLAUDE GOUDIMEL, who now claims our attention for more reasons than one. Goudimel was born at Vaison in the district of Avignon between 1500 and 1510. He came to Rome and entered the Pontifical Choir in the reign of Paul III. He was

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especially noted as a teacher, although, as a composer, he showed a fine sense for beauty. Ambros says: "Goudimel's works have a peculiar charm, a graceful loveliness, and a delicate, almost girlish grace, which is especially to be felt when we compare them with the vigorous, more masculine works of Morales or Arcadelt." He formed many pupils who added lustre to the Roman School. As one of these was so very great, so royally overtopped his contemporaries, I will mention only him: GIOVANNI PIERLUIGI DA PALESTRINA.

GIOVANNI PIERLUIGI was born at Palestrina — the old classic Praeneste, older than Rome or Alba Longa — a little town about sixteen miles South East of Rome: it can be seen from the top of the Palatine on a clear day. There is some doubt as to the date of his birth, but the latest researches point to the year 1514. His family name was Sante. His early childhood he passed as a little street ragamuffin, or gutter-sprite, in Rome, supported mainly by voluntary contributions from the charitably inclined. So runs one story. Another account has it that he was sent to Rome by his parents, to enter Claude Goudimel's Music School. At any rate, we know that he did study under the French master. Palestrina's life does not furnish the biographer with particularly exciting material. He was too hard and constant a worker to lead a life full of incident. His career as a musician began upon his graduating from Goudimel's school about 1544. He lived quietly in Rome during his whole lifetime, saw fifteen popes — from Leo X to Clement VIII — ascend the throne and pass away, and died at a very advanced age on February 2, 1594. His biographer Cicerchia says that he was very rich, owning three houses in the Lungana, giving his daughters handsome dowries, and investing largely in real estate. But this is far from probable. In the preface to his *Lamentationes*, dedicated to Sixtus V in 1588, he complains bitterly of his lifelong poverty, even of his want of the bare necessaries of existence. Sixtus V was not the man to swallow such a story, if it were not true, and Palestrina must have known the

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Pontiff's temper too well to try to bring down such a very wily bird with a long bow. It is too evident that, like many another great man of genius, he was miserably poor during the greater part of his life.

Palestrina's first official post was that of leader of the choir of the Vatican Basilica (now known as the St. Peter's Choir, not the Pontifical Choir of the Sixtine Chapel). His first published work was a book of masses, which appeared three years after his appointment, that is, in 1554. Julius III, to whom it was dedicated, was so pleased with it that he invited the composer to try and pass the rigid examination imposed upon candidates for the leadership of the Pontifical Choir; this he accordingly did in 1555, giving up his former post to Giovanni Animuccia. When Paul IV ascended the throne, his well-known furious reforms in Church matters gave Palestrina an unlooked-for blow: he, with two other musicians, was expelled from the Pontifical Choir because he was a married man. This happened on July 30, 1555, when he had been only three months in office. But, on October 1, he got the position of leader of the Choir of San Giovanni in Laterano. While holding this office, he wrote his famous *Improperie*, which so delighted Paul's successor, Pius IV, that he offered him the more gainful position of leader of the choir at Santa Maria Maggiore, which he accepted on March 1, 1561. This post he held for ten years, in which period of his life he performed that much extolled feat of "saving the Art of Music." The story of this remarkable exploit must be told in another chapter.

Palestrina can not truly be called a pioneer in any particular direction; he was greater than his contemporaries and predecessors, not so much by the originality of his genius as by his uniting in himself the finest qualities of all of them. There is one side of Palestrina's genius which we find quite equalled by Orlando Lasso; another in which Giovanni Gabrieli was indisputably his peer. It was in his many-sided perfection that he surpassed them both. Still it is probable that the greater spiritual depth and intellectual vigor lay with Palestrina.

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of Strict Single Counterpoint, Orlando Lasso, Giovanni Gabrieli, and Palestrina, it may be said that Gabrieli, the Venetian, was somewhat the inferior of his rivals in point of purely technical skill; he was not quite so easily expert a contrapuntist. But his gorgeous brilliancy of style, the warm Venetian glow of his coloring,—for the Venetians ran to color in Music as well as in Painting,—his admirable sense for Beauty, and his peculiar power of charming, amply repay for his now and then shirking a severe technical contrapuntal task, and cutting his way through it in the Gordian fashion. Orlando Lasso was more of a contrapuntist, and, if his sense of beauty may have been less striking than Gabrieli's, his easy command over his material and the grand vigor of his style make him fully Gabrieli's equal. Palestrina was all in all!

Orlando Lasso was born at Mons, in the Hainault, in 1520, one year before Josquin Deprés's death. His real name was Roland Delattre, but we find it variously given, as Roland de Lattre, Orland de Lassus, Roland Lassus, Orlandus Lassus, Orlando di Lasso, &c. In his boyhood he was choir-boy at the church of Saint-Nicolas at Mons, and is said to have been kidnapped three times on account of the beauty of his voice. At the age of twelve, he accompanied Ferdinand de Gonzaga, Viceroy of Sicily, to Milan and thence to Sicily. In 1541 he went to Rome and, after passing six months in the palace of the Cardinal-Archbishop of Florence, who was then staying in Rome, obtained the important position of leader of the choir of the basilica of San Giovanni in Laterano, although he was only twenty-one. He held this office up to 1548. He next travelled through many parts of Europe, finally settling in Munich, where he took the leadership of the then famous choir of Albert V of Bavaria. It has been reported that, while he was in Paris, Charles IX ordered him to write the celebrated *Seven Psalms of Penance*, which were to serve as a balm to the royal soul, then overmuch troubled by the spectre of the St. Bartholomew Massacre. The only trouble about this story is that these very Psalms are to be found carefully written out, in the Munich Library, in volumes bearing unquestionably authentic dates of from 1565 to 1570; and the St. Bartholomew Massacre occurred in 1572.

Ever since his first visit to Italy, Orlando Lasso moved in the highest society. He married Regina Weckinger, a maid of honor at the ducal court of Brabant, and was himself raised to the order of Nobility. He was

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the most voluminous composer on record, the number of his works being quoted at two thousand. No wonder this constant strain upon his brain, added to the daily performance of his official duties, at last told upon his nervous system. In the last few years of his life he fell into a profound melancholy; the machine was worked out, and on June 15, 1594, he died — four months after Palestrina in Rome. He was the last and greatest of the Netherlandish composers. Through him all the science and refinements of Flemish Music were introduced into Germany.

"Armida," Concert Aria for Soprano, Opus 24.

Margaret Ruthven Lang.

The text of this dramatic aria is taken from Torquato Tasso's *Gerusalemme liberata*, Canto IV., Stanzas 70–73. In the original the passage is as follows: —

Misera! ed a qual altra il ciel prescrisse
Vita mai grave ed immutabil tanto,
Che si cangia in altrui mente e natura,
Pria che si cangi in me sorte si dura?

Nulla speme più resta: invan mi doglio:
Non han più forza in unman petto i preghi.
Forse lice sperar che 'l mio cordoglio,
Che te non mosse, il reo tiranno pieghi?
Nè già te d' inclemenza accusar voglio,
Perchè 'l picciol soccorso a me si neghi;
Ma il cielo accuso, onde il mio mal discende,
Che 'n te pietate inesorabil rende.

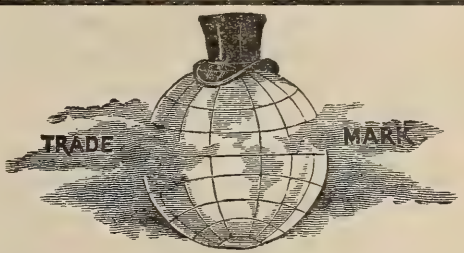
Non tu, signor, nè tua bontade è tale;
Ma 'l mio destino è che mi nega aïta:
Crudo destino, empio destin fatale,
Uccidi omai questa odiosa vita.

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Se non mi vedi ancor del regno priva,
Qual vittima al coltello, andar cattiva.

Chè, poichè legge d' onestate e zelo
Non vuol che qui sì lungamente indugi,
A cui ricorro intanto? ove mi celo?
O quai contra il tiranno avrò rifugi?
Nessun loco sì chiuso è sotto il cielo,
Ch' all' ôr non s' apra: or perchè tanti indugi?
Veggio la morte, e se 'l fuggirla è vano,
Incontro a lei n' andrò con questa mano.

Miss Lang has not, however, taken the original Italian as the text of her composition; she has written her music to Whiffen's rhymed, and exceedingly free, English translation of the same, expunging passages here and there, and substituting her own prose for others in which Whiffen's diction becomes too anti-musical. The text, in the shape in which she has set it to music, is as follows:—

Lost! O skies! O stars! what evils more
Do ye prescribe? Did ever one fulfil
A doom so harsh, so merciless before?
Woe's me! All natures change, the world grows chill,
I only vary not, immutable in ill!
Now farewell hope! now welcome misery!
All prayer in human breasts has lost its force;
Am I to hope the tears that touched not thee
Will move the barb'rous tyrant with remorse?
Yet, though denied this pitiful resource,
With no reproach thy rigor shall be paid;
.

Not to thee, gracious chieftain, not to thee
Lay I this crime; but to imperious Fate!
O that her active tyranny would free
My weary spirit from a world I hate!
Ask me no more, stern Power; all I loved
Hast slain; hast torn me from my high estate.

Here alone I stand in my sorrow; art thou pitiless? hast no mercy upon me? Thou hast no mercy, yea, thou art pitiless!

Now holy sanctitude and maiden shame
Urge me to go, but whither shall I fly?
There is no refuge for a blighted name!

Since the earth holds no refuge, safe from persecution's thrall, only death can free my soul. So farewell, great chieftain, fare thee well! The angel of death approaching I descry.

Nought now remains, but to forestall the blow!
None but Armida's arm shall lay Armida low!

The orchestral part of this aria is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings.



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Berlioz has left no record in his *Mémoires* of his writing this overture, neither has he made special mention of any performance of it under his own direction. Judging from external evidence, however, one would conclude that the work must have been originally received with something more than ordinary respect; for no less a personage than Hans von Bülow prepared the published arrangements for pianoforte solo and for pianoforte à 4-m. I believe Bülow also published an explanatory and critical pamphlet on it at one time. But the overture has been for a long time one of the least frequently played of Berlioz's orchestral works; although it has recently been revived with much success at Paris. It is probable that Berlioz had Byron's *Corsair* in mind when he wrote it. Its opus-number would place it between the two choruses entitled *Vox Populi* and the opera *Benvenuto Cellini*, which latter was written in 1838; but Berlioz's opus-numbers do not always furnish a trustworthy chronological indication. That Berlioz himself set some store by the work is evident from the fact of its existence; for it was his custom to destroy such of his compositions as he was dissatisfied with. He called in and burnt as much as he could of the edition of *Six Scenes from Goethe's Faust*, which he had imprudently had engraved and published before having the work performed; he likewise destroyed most of the things written during his student period, and burnt the score of his overture to *Rob Roy* (written in Rome during his stay at the Académie de France there, after his graduation from the Conservatoire) immediately after its first performance. But, as I have said, the overture to *le Corsaire*, like the one to *Waverley*, has remained a long while in limbo, for one reason or another, and has only recently seen the light of public performance again.

The overture begins, *Allegro assai* in C major (2-2 time), with two sharp *forte* strokes in the lower wood-wind, horns, trumpets, cornets, kettle-drums, and lower strings *pizzicati*, immediately followed by an impetuous

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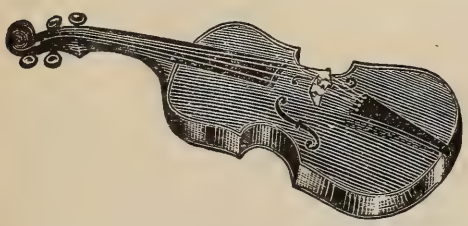
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fortissimo rush of the violins in unison, which is answered in loud syncopated chords by the wood-wind and horns. Another rush of the violins, and another response from the wood-wind and horns, are followed by some softer harmonies in the wood-wind, interrupted by *pizzicato* chords in the strings, which lead over to an *Adagio sostenuto* in A-flat major (4-4 time), in which a tender melody is given out by the strings, and briefly developed by them and the wood-wind.

Then comes the main body of the work, *Allegro assai* in C major (2-2 time). Over a sustained *pianissimo* roll of the kettle-drums on C — forming a tonic organ-point — the sighing, gasping first theme is given out, at first by the wood-wind, then by the strings; in the antithesis of this theme we recognize the furious rushes of the violins and shrieking responses of the wood-wind and horns, already heard in the introduction. This first theme is immediately followed by a strong subsidiary in C major, a portentous theme, given out *fortissimo* by the bassoons, 'celli, and double-basses, beneath now tremulous, now strongly rhythmic, harmonies in the higher strings, wood-wind, and horns, the theme being at last reinforced by the tuba, and answered in contrapuntal imitation by the cornets and trombones. This subsidiary theme passes in its development from C major to D-flat major; a few transitional harmonies lead over to the second theme, in G major. This *cantilena* is seen to be really nothing but a new version of the stormy first subsidiary; it is developed at some length, the extension of its antithesis in passage-work by the flute, oboe, and clarinet in octaves, against a running contrapuntal bass in the bassoons and loud *staccato* chords in the horns, trumpets, cornets, and strings, being but a long premonitory preparation for the advent of a third theme. This melody in C major cannot properly be called a second subsidiary nor a conclusion-theme, for it has the character of neither; it might perhaps best be described as another second theme. It is to be recognized as the same melody that first appeared in A-flat major in the *Adagio* of the introduction. It is now

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sung alternately by the first violins and various combinations of wind instruments, then by the first violins and violas in octaves, the accompaniment growing more and more varied and elaborate as the development proceeds. The development and gradual dying-away of this third theme bring the first part of the movement to a close.

So far, all has been tolerably regular and in accordance with symphonic precedent. But now an innovation comes. The running passages in F major (in the bassoons and 'celli) and the ensuing return of vivacity in the whole orchestra that follow immediately upon the close of the first part are not to be mistaken for the beginning of a free fantasia, which they at first seem like; they form but a brief transition, leading to what should technically be called the third part of the movement (to preserve the nomenclature of the sonata-form). This begins forthwith, and is carried through much as the first part was, if with some changes of key and very different instrumentation, up to the point where the melodious third theme should enter. Here, however, a long and elaborately worked-up coda begins; a coda of such proportions that we soon recognize it as the real free fantasia of the overture. It runs for the most part on the stormy first subsidiary, which is, after all, the most prominent and oftenest-repeated theme in the whole work; its character is dramatic rather than elaborate or contrapuntal. The closing cadence — in broad, sustained *fortissimo* chords — is peculiar, presenting the following succession of plain triads: A-flat major, E-flat major, G major (with the 7th), C major.

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Saturday Evening, January 18, at 8.00 o'clock.

PROGRAMME.

Schubert – – – – – – –	Unfinished Symphony
Brahms – – – – – –	Concerto No. 2, for Pianoforte
Beethoven – – – – – – –	Overture, "Egmont"

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PROGRAMME.

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PROGRAMME.

BEETHOVEN Quartet in C minor, Op. 18

SCHUMANN . Trio for Piano, Violin, and 'Cello, in D minor, Op. 63

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"	4.	"DIE WALKÜRE,"	Wagner
"	5.	"FIDELIO,"	Beethoven
"	6.	"SIEGFRIED,"	Wagner
"	7.	"DIE MEISTERSINGER,"	Wagner
"	8.	"TRISTAN AND ISOLDE" (Matinée),	Wagner

SECOND WEEK.

February	10.	"THE SCARLET LETTER," (In English. First performance in America.)	Walter Damrosch
"	11.	"DER FREISCHÜTZ,"	Weber
"	12.	"DIE GÖTTERDÄMMERUNG,"	Wagner
"	13.	"TANNHÄUSER,"	Wagner
"	14.	"FIDELIO,"	Beethoven
"	15.	"THE SCARLET LETTER" (Matinée),	Walter Damrosch

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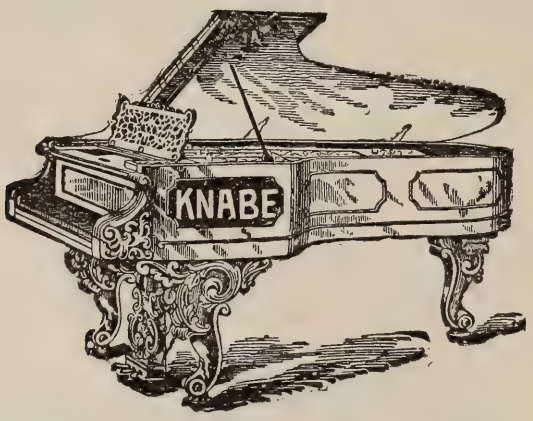
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PROGRAMME.

Franz Schubert - - - - Unfinished Symphony in B minor

I. Allegro moderato (B minor) - - - - 3-4
II. Andante con moto (E major) - - - - 3-8

Johannes Brahms - Concerto for Pianoforte, No. 2, in B-flat major, Op. 83

I. Allegro non troppo (B-flat major) - - - 4-4
II. Allegro appassionato (D minor) - - - - 3-4
III. Andante (B-flat major) - - - - - 6-4
IV. Allegretto grazioso (B-flat major) - - - 2-4

Ludwig van Beethoven - - - - Overture to "Egmont," Op. 84

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The first movement, *Allegro moderato* in B minor (3-4 time), has no slow introduction, but begins immediately with the first theme given out *pianissimo* in low octaves by the 'celli and double basses, and wholly unaccompanied. The first and second violins enter on the ninth measure with a nervous, agitated theme in 3rds and 6ths against a mournful, wailing counter-theme in the oboe and clarinet. This new theme and counter-theme play a far more important part in the movement than is usual with a purely subsidiary theme; from their position in the exposition — coming immediately after the first theme — they might well be called a double first subsidiary; but their importance in subsequent developments is such that one is tempted to call them a second period of the first theme itself. Their simultaneous development is cut short all of a sudden, after eighteen measures or so, by some strong, stertorous chords in the full orchestra; the bassoons and horns sustain a long held D, and a simple modulation to G major ushers in the second theme. This wonderful idyllic melody is sung by the 'celli against syncopated chords in the violas and clarinets, and then taken up by the first and second violins in octaves. It leads to some strong subsidiary passage-work, in which a figure from the second theme is worked up in two-part imitative counterpoint by the strings

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against a background of sustained harmony in the wind instruments. This is then followed by some closer imitations on the second theme itself in the strings and wood-wind, which take the place of a conclusion-theme. Here the first part of the movement ends, and is forthwith repeated. The form is thus essentially that of the sonata, the second subsidiary and conclusion-themes being, however, formed from material already contained in the second theme. But the several periods are (as was Schubert's wont) so sharply defined that the ear cannot possibly mistake their boundaries. This exposition is a fine example of Schubert's clear, lucid style; although its very simplicity and clarity may perhaps give it a certain air of predetermined formality.

The free fantasia is very long and elaborate, and — what is rather curious — is devoted wholly to the working-out of the first theme. The third part of the movement begins in the tonic with the nervous second period of the first theme, and then proceeds almost exactly as the first part did, except that the second theme now comes in D major (relative major of the tonic). A brief free coda closes the movement. There are very few first movements of symphonies in which the third part shows so little variation from the first.

The second movement, *Andante con moto* in E major (3-8 time), is exceedingly rich in thematic material, if correspondingly poor in anything that really deserves the name of working-out. Its form may be described as the sonata-form without free fantasia; this would make it in what is sometimes called the sonatina-form, were it not for the number of subsidiary themes and the great length of the movement. It begins with an exposition of the first theme by the strings, interrupted at times by the wind instruments.

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Then comes a strong, heroic first subsidiary (also in the tonic, E major), given out *forte* in full harmony by all the wood-wind and brass, over a contrapuntal bass in all the strings in octaves. This theme bears a curious likeness to the still more heroic theme of the trio of the scherzo of Schubert's great C major symphony, although a marked difference in rhythm is not to be overlooked. It is followed by a return of the first theme (still in E major) in the wood-wind. The second theme begins in C-sharp minor (relative minor of the tonic), but passes through frequent modulations in the course of its development; it is sung by the clarinet at first, over syncopated chords in the strings. It is followed by a *fortissimo* second subsidiary in C-sharp minor, given out with resounding force by the full orchestra, with the melody in the violins. The conclusion-theme in D major sets in immediately upon it, the melody in the first violins closely imitating the bass in the lower strings, against a syncopated accompaniment in the second violins and violas. A free closing passage on a figure taken from the conclusion-theme, in the wood-wind and horns, leads over in *decrescendo* to the next part of the movement.

This part (like the third part in the first movement) is an almost exact repetition of the first, but with the following changes of key. The first theme and first subsidiary remain unchanged in the tonic, E major; but, at the return of the first theme, the key changes to A major. The second theme and second subsidiary are both in A minor; the conclusion-theme in E major. There is a short coda on figures taken from the conclusion and first themes.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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The first movement, *Allegro non troppo* in B-flat major (4-4 time), opens, without slow introduction, with some preluding hints at the first theme. The horn first gives out one phrase alone, and is immediately answered by the pianoforte in full harmony; another phrase of the horn is answered in the same way by the solo instrument, and then the wood-wind, reinforced later by the strings, completes the period. Then follows some cadenza-like passage-work on the pianoforte alone, leading up to a short *tutti ritornello* of the orchestra, in which the first theme, the second theme (in the dominant, F major), a more nervous subsidiary, and the conclusion-theme are very concisely exposed. Here Brahms has reduced the orchestral *ritornello* to its most laconic proportions: instead of making it comprise the fully developed first part of the movement,—to be repeated according to concerto tradition by the solo instrument,—he has reduced it to the simplest and most concise exposition of the thematic material to be developed in the movement. It will be remembered that, in the traditional form of the concerto, the orchestral *ritornello* comprised the whole of the first part of the movement, up to the "repeat"; then the solo instrument came in, and the repetition of the first part was carried out by it and the orchestra together—generally with considerable variation in the matter of ornamental figural detail. But in this concerto of Brahms's we do not get the full development of the first part of the movement until after the entrance of the pianoforte; as I have said, the *ritornello* gives but the barest exposition of the thematic material, the development comes with the "repeat." And the development is here very full and extended, the successive apparitions

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of the several themes being interspersed with long stretches of elaborate passage-work; the conclusion-theme appears in the orchestral *tutti*,— ushered in by a deceptive cadence to D-flat major, instead of by the authentic cadence to F major (dominant of the principal key) which one is led to expect,— which *tutti* at once forms the concluding period of the first part of the movement and leads over to the free fantasia.

The free fantasia is long and elaborate, ending *pianissimo* with some beautiful arpeggio effects in the solo instrument, and leading over directly to the re-entrance of the first theme in the tonic. The third part of the movement begins much as the movement itself did; but after a few measures the development falls into the lines laid out in the "repeat" of the first part, and adheres to them pretty closely, allowance being made for the usual changes of key. The coda begins where the conclusion-theme came in as an orchestral *tutti* at the end of the first part; only it is now the first theme that comes in, not the conclusion-theme. This coda is rather in the shape of *decrescendo* passage-work, embroidered with flowing arpeggj in the pianoforte, than in that of a gradual climax. A few measures of sudden *fortissimo* end the movement.

The second movement, *Allegro appassionato* in D minor (3-4 time), is in the form of a scherzo, a middle passage in D major forming the trio. Form and development are quite regular, according to traditional models; only the development is unusually extended.

The third movement, *Andante* in B-flat major (6-4 time), opens with the exposition and extended development of the profoundly expressive principal theme by the orchestra; the melody is at first sung by a solo 'cello, accompanied by the other strings, and then passes into the first violins and



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bassoon in octaves, to a similar accompaniment. This melody is in so curiously syncopated a rhythm that the ear is constantly in doubt whether it is really in 6-4 or 3-2 time. The pianoforte comes in after the closing cadence with some free preluding passages that remind one a little of the first entrance of the solo instrument in the slow movement of Beethoven's E-flat major concerto. Then the orchestra takes up the principal theme again, and carries it through once more against now brilliant and energetic, now placid and reposeful figuration in the pianoforte, at first in B-flat major, then in B-flat minor. A brief transitional period in B major leads to the final return of the theme — at first in B major, but soon falling back into the tonic B-flat major. It is now developed as a coda by the orchestra against trills and arpeggj in the pianoforte.

The fourth movement, *Allegretto grazioso* in B-flat major (2-4 time), is in a free rondo form. There are three contrasted themes: a bright, sprightly first theme, given out by the pianoforte, and extendedly developed by it and the orchestra; a more *cantabile* second theme in 3rds and 6ths, evidently Hungarian in character, given out in alternation by the strings and wood-wind to a double-shuffle arpeggio accompaniment in the pianoforte; and a light, playful third theme, first played by the pianoforte to a *pizzicato* accompaniment in the strings. These three themes are worked out with great elaboration, and many contrasts of coloring and figural device. A long coda, *Un poco più presto*, brings the movement to a brilliant close.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Eduard Marxsen, Brahms's teacher.

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ENTR'ACTE.

Expression in Music.

There is a chapter in Berlioz's inimitable *Grotesques de la Musique* entitled "*Les athées de l'expression* — The Atheists of Expression." In it the mocking humorist writes:

I have just spoken of the composers who believe in musical expression, but who believe in it with reservations and with common sense, without ignoring the limits set to this expressive power by the very nature of music, which limits it can in no case overstep.

There are many people in Paris and elsewhere, on the other hand, who do not believe in it at all. These blind deniers of the light aver seriously that *any words go equally well with all sorts of music.*

Naturally Berlioz combats this idea, tooth and nail. It is so palpably absurd in his eyes that he brings all his brilliant sarcasm to bear upon it, giving some supremely ludicrous examples of the effect of putting the text of one song under the music of another of a totally different character. Perhaps his wildest feat in this line is his burlesque treatment of the theme of a famous psalm by Benedetto Marcello,* the real text of which is:

I cieli immensi narrano
Del grande Iddio la gloria;
Il firmamento lucido
All' universo annunzia, etc.

(The boundless heavens tell of the glory of the great God; the shining firmament proclaims to the universe, etc.)

To this music of Marcello's Berlioz proposes the following words:

Ah quel plaisir de boire frais,

* This is the psalm, by the way, which George Sand makes her Consuelo sing with such inspiring effect; forgetting that it was not for a contralto voice, but for four-part chorus.

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(O what delight to drink cool drinks, and stuff one's belly full, seated beneath a thick shade, to laugh and jollificate!)

The effect is overwhelmingly comic. And Berlioz may be quite exonerated from the suspicion of impiety in making the experiment, for he has said quite seriously elsewhere that, upon second thoughts, he found that his bacchanalian words really fitted Marcello's music much better than the original sacred ones, and that, if there was any impiety in the case, it was Marcello's — for setting such jolly music to sacred words — and not his. So it was not entirely logical on his part to bring it up as a case in point. It really serves to disprove, rather than to prove, his point; for Berlioz was probably quite alone in considering Marcello's music unsuited to the sacred text of the psalm; and I think few people will be inclined to dispute the fact that this same music is really admirably adapted to Berlioz's comic words.

But how can any music be — we will not say equally well adapted, but — at all adapted to give expression to such totally different sentiments? Well! no less a person than Eduard Hanslick has said that Gluck's well-known air in *Orphée*, the words of which begin:

J'ai perdu mon Euridice,
Rien n'égale mon malheur!

could be just as well and fittingly sung to the words:

J'ai trouvé mon Euridice,
Rien n'égale mon bonheur!

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And Hanslick is unquestionably right! Just rid yourself of all prejudice, and try. You will find that "I have found my Euridice, nothing equals my happiness!" fits the music quite as well as "I have lost my Euridice, nothing equals my misfortune!" Only I must warn you to take the melody rather briskly, as Gluck wrote it; not *adagiosissimo*, as most contralti sing it. But, for matter of that, the music can express happiness quite as well as grief, even at a slow tempo.

Music is full of such examples. Handel took the theme of "He was despised and rejected of men" (in the *Messiah*) from one of his own earlier Italian love-duets. Mendelssohn once pitched upon a certain phrase he heard in the Sixtine Chapel in Rome, as the only phrase in the whole service that seemed to him thoroughly imbued with true religious solemnity; and he found that the words were nothing more nor less than the announcement of chapter and verse: something like "Lamentations of Jeremiah; second chapter, third verse!" Bach was famous for using themes over again, to very different words.

The truth is that, when people talk about truth of expression in music, they talk about something which is in reality very vague indeed. Most people know music only through performances of the same; and they are terribly inclined to attribute the expression given to the music by the performer to the music itself. Hanslick says with perfect truth:

> Partly as a consequence of the theory which declares the Feelings to be the aim of musical effect, partly as a corrective of the same, the doctrine has been propounded that the feelings are the "contents" which the Art of Music has to represent.
>
> The philosophical study of any art impels us to ask what its contents are. The diversity of the contents of the several arts (among themselves) and the consequent fundamental difference between their several forms follow necessarily from the difference

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between the senses to which they appeal. Every art has its own circle of ideas, which it represents through its own means of expression, such as Tone, Word, Color, or Stone. Each separate work of art accordingly embodies a definite idea as Beauty in a sensual phenomenon. This definite idea, the form in which it is embodied, and the unity of both, are conditions of our conception of Beauty, from which the scientific study of no art can ever emancipate itself.

The contents of a work of poetic or representative art can be expressed in words and referred to as concept. We say: this picture represents a flower-girl, this statue a gladiator, that poem a deed of Orlando's. The more or less complete expression of these definite contents in the artistic phenomenon is accordingly the basis of our judgment on the beauty of the work of art.

The whole scale of human feelings has been pretty unanimously called the contents of Music, because people have thought to find in them the antithesis to definiteness of conception, and hence to the ideal of the representative arts and of Poetry. Tones and their artistic connection are therefore said to be merely the material, the means of expression, through which the composer represents Love, Courage, religious Devotion, or Ecstasy. These feelings, in their rich variety, are said to be the idea which is incarnated in the earthly body of Sound, to walk the earth as a musical work of art. What delights and elevates us in an enchanting melody, an ingenious harmony, is said to be, not the melody or harmony itself, but what it signifies: the whispering of tenderness, the raging of warlike ardor.

To get upon solid ground, we must first relentlessly sunder such long-united metaphors: the whispering? yes; — but in no wise of "yearning"; the raging? certainly; but not of "warlike ardor." Indeed Music possesses the one power or the other: it can whisper, rage, roar,— but the Love and Anger are only imputed to it by our own heart.

The representation of a definite feeling does not come within the peculiar power of Music at all.

For feelings do not exist in the soul in an isolated condition, so that they can be, so to speak, extracted from it by an art to which the representation of the remaining activities of the mind is denied. On the contrary, feelings are dependent upon physiological and pathological presumptions, are conditioned by mental images and judgments, in short by the whole domain of rational and intelligent Thinking, to which people are so fond of opposing Feeling as something antithetical.

What makes a feeling become this particular feeling? What makes it Yearning, Hope, or Love? Is it merely its strength or weakness, the mere internal psychical wave-motion? Certainly not. This wave-motion can be equal in different feelings, and again different in

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the same feeling, in different individuals and at different times. Our psychical condition can concentrate itself into this definite feeling only on the foundation of a number of mental images and judgments — of which we are perhaps unconscious at the moment of strong emotion. The feeling of Hope is inseparable from the mental image of a happier condition, to which we look forward and compare it with our present one. Melancholy compares past happiness with the present. These are quite definite mental images and concepts. Without them, without this apparatus of Thought, we can not call our present feeling "Hope" nor "Melancholy"; it is this apparatus which makes our feeling the one or the other. If we abstract our feeling from this apparatus of Thought, an indefinite emotion remains, in any case the general consciousness of well-being or dissatisfaction. Love can not be imagined without the mental image of a beloved object, without the desire and striving to make happy, glorify, or possess this object. It is not the mere kind of psychical motion, but its conceptional gist, its real historical contents, that make it Love. As regards its dynamics, it can well be gentle or violent, as well as glad or painful, and yet it still remains Love. This consideration alone suffices to show that Music can express only these accompanying adjectives, but never the substantive: Love itself. A definite feeling (a passion or emotion) never exists as such without some real historical contents, which latter can be described only in terms of concepts. It is admitted that Music, as "indefinite Speech," can not describe nor represent concepts. Is not, then, the conclusion psychologically inevitable, that it is also impotent to express definite feelings? For the definiteness of a feeling resides precisely in its conceptional gist.

My only aim here has been to settle theoretically whether Music was capable of representing a definite feeling. The question was to be answered in the negative, as the definite character of feelings can not be separated from concrete mental images and concepts, which latter lie outside the plastic domain of Music.— On the other hand, Music can most richly represent a certain circle of ideas through its own peculiar means. These are, according to the organs which receive them, all those ideas which are related to audible changes of force, motion, and proportion, such as the idea of increasing force, dying away, of hurry, hesitation, of complexity or simplicity. Furthermore, the æsthetic expression of a piece of music may be called genial, tender, violent, powerful, elegant, fresh: ideas which find in the combination of tones a corresponding sensual representation. We can therefore use these adjectives in immediate connection with musical formations, without thinking of the ethical meaning they have in relation to human psychical life; which ethical meaning so quickly imputes a common connection of ideas to Music, even to the point of our mistaking them for purely musical characteristics.

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There are ideas which can be completely represented in Music, but nevertheless do not exist as feelings; just as, vice versa, some feelings may move our soul in so complex a way as not adequately to be characterized by any idea that is representable in Music.

What, then, is there in our feelings which Music can represent, if it be not their contents? Only their dynamic quality. Music can imitate the motion of a psychical process, according to the attributes: quick, slow, strong, weak, rising, or falling. But Motion is only a quality, an item, of Feeling; not Feeling itself. It is commonly believed that a sufficient limit is assigned to the representative power of Music by saying that it can in no wise designate the object of a feeling, but can designate the feeling itself; for instance, that it can not represent the object of a particular love, but can represent "Love." The truth is that it can do the one no more than the other. It can show us the motion which may take place in love, or any other emotion, but which is always unessential to its character. "Love" is an abstract concept, just like "Virtue" and "Immortality." The assurance of the theorists that Music can represent no abstract concepts is superfluous; for no art can do this. That only ideas, *i e.* vivified concepts, are the contents of artistic embodiment is axiomatic. But instrumental compositions cannot represent the ideas of Love, Wrath, or Fear, because there is no necessary connection between these ideas and beautiful combinations of tones. What item in these ideas is it, then, that Music can indeed express so effectively? It is Motion (of course, in the wider sense in which we conceive of the swelling and diminishing of a single tone or chord as "motion"). This is the element which Music and our States of Feeling have in common, and to which Music can give shape creatively in a thousand gradations and contrasts.

He also goes on to say that what definiteness of emotional expression we find in Music — outside of the narrow limits he has set — is invariably the result, either of our knowledge of the poetical text or title of a composition, or else of the particular expression given to it by the performer. Within certain, by no means narrow limits, the performer can make music express pretty much what he pleases. Whether he ought to, or not, is another question.

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or I call church-music mostly a matter of habit? Look back through the music written to sacred words and intended to form part of the church service, from the time of Palestrina down to the present day. I think you will find infinitely few examples of music written for the church, which are in an essentially different style from most of the secular music of the same country and date. Can you tell the difference between the church style and the secular madrigal style of the old Italian contrapuntists? I can not! Can you tell the difference between Handel's opera and oratorio styles? I can't! Can you tell the difference between the style of, say, an anthem by Berthold Tours (leaving the organ out of consideration) and the style of a serious secular part-song? Again I can't, for the life of me. Not long ago, Italians called all German music "church-music," and Germans called all (modern) Italian music "opera-music." No doubt there really are some distinctions to be made between the secular and sacred musical styles of any given epoch; but such distinctions are for the most part very slight; they vanish when compared with the enormous difference that can be made by devotional or "profane" expression in performance. Hanslick is right: music expresses things very strongly, but very vaguely; it is the performer who expresses things definitely.

Overture to Goethe's Tragedy "Egmont," Opus 84.

Ludwig van Beethoven.

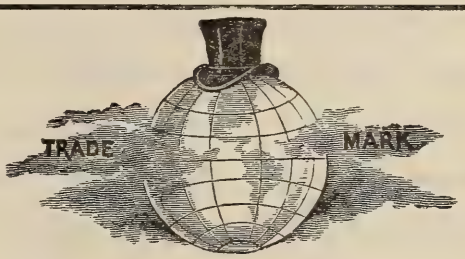
Beethoven wrote his overture and incidental music to Goethe's *Egmont* in 1809; it was his second dramatic work, written between his second and

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third (final) remodelling of his opera *Leonore* — better known as *Fidelio*. The music to the tragedy consists of an overture, four entr'actes, a short orchestral movement on Clärchen's death, a melodrama, a closing *Siegessymphonie*" (identical with the coda of the overture), and two soprano songs in the part of Clärchen; "*Die Trommel gerühret*," and "*Freudvoil und leidvoll.*" The overture was probably written last.

As regards the overture, its date is particularly interesting. Beethoven's first great (so to speak, "tragic") overture was the one to *Leonore* No. 2 — leaving out of consideration the overture to his ballet, *Prometheus*, which is of an entirely lighter character. The *Leonore* No. 2 was written in 1805; it was a work laid out on the largest plan, with a long and most elaborate free fantasia, full of contrapuntal devices; a veritable first movement of a symphony! That Beethoven himself was dissatisfied with it is evident enough; for in 1806 he remodelled it into the *Leonore* No. 3 — a composition on pretty much the same themes, but more concise in scheme, and infinitely more dramatic in character; the contrast is especially strong between the almost purely dramatic working-out of its free fantasia, and the more elaborately contrapuntal and "academic" working-out of the free fantasia in the No. 2. The third part of the No. 3 is also much cut down. Indeed this overture to *Leonore* No. 3 may be said to mark a turning-point in Beethoven's views and practice in the matter of overture writing; a departure from the old academic point of view, which regarded the form of the overture as identical with that of the first movement of a symphony, and its musical character as nearly identical with the same,— which, in short, regarded the overture as a *symphonic* introduction to an opera or drama,— and a new tendency to look upon the overture as a *dramatic* introduction. The *Leonore* No. 3 was the beginning of this. But Beethoven pushed on still farther in this direction in the overtures to *Coriolan* (written in April, 1807) and *Egmont* (written in 1809). In both of these he still further reduces the form to its simplest expression, entirely cutting out the free fantasia, or reducing it to merely rudimentary proportions, and interspersing the exposition itself (in the first part) and its repetition in the third part with passages of dramatic, progressive working-out.

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nuto ma non troppo in F minor (3-2 time); a long-held F in the full orchestra, diminished from *forte* to *piano*, is followed by a stern theme in sarabande rhythm, given out strongly in full harmony by all the strings. Soft sighing responses come in imitation from oboe, clarinet, bassoon and strings, leading to another *fortissimo* F in the full band, which is followed in turn by a resounding repetition of the sarabande theme. Then come some more imitations on the sighing figure, followed by a new motive, repeated over and over again by the first violins, doubled by various wooden wind instruments, over a close *tremolo* in the second violins and violas, soft chords in the bassoons and brass instruments, and a bass which still adheres to the sarabande rhythm.

The main body of the overture, *Allegro* in F minor (3-4 time), opens with four introductory measures of *crescendo*, in which the first violins and 'celli repeat a more rapid version of the last figure of the violins in the introduction; then the strings pounce upon the passionate first theme, each phrase of which consists of a descending arpeggio in the 'celli, ending with an ascending sigh in the first violins. The antithesis of the theme begins with another strenuous sigh from the wood-wind, which is forthwith answered by the strings, and developed in passage-work in a livelier and livelier rhythm; this goes on *crescendo* until the theme returns in *fortissimo* in the full orchestra, with a new and more fiery antithesis. Some subsidiary passage-work, which wavers between the tonalities of A-flat and E-flat major, leads over to the second theme. The thesis of this is a modified version of the stern sarabande theme of the introduction, now given out in

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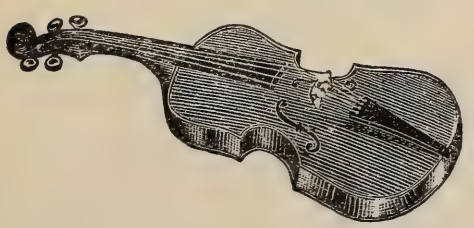
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fortissimo chords in A-flat major by the strings; the antithesis is a lighter, waving triplet-figure in the wood-wind. The entire change of character noticeable in the thesis — from the sternness of the original sarabande to triumphant energy — is owing to a slight melodic transformation, and especially to the change of mode from minor to major. A second subsidiary begins with a melodious phrase in ascending 3rds in the wood-wind, and then develops in more and more brilliant passage-work; it leads to a third theme in A-flat major, which consists of a series of closer and closer imitations on the initial figure of the first theme by the wood-wind, interrupted at every eighth measure by crashing chords in the full orchestra. A short transitional passage, beginning with reminiscences in C minor of the first theme in the basses, and developing into some more repetitions of the introductory figure of the violins, leads directly over to the third part of the movement.

The relations between this third part and the first are tolerably regular for a while. The second theme now comes in D-flat major. But, at the point where the third theme entered in the first part, the original plan is abandoned: the clarinets, bassoons, and horns sound *fortissimo* chords in the sarabande rhythm of the thesis of the second theme, to which the strings softly respond with the sighing figure of the second subsidiary. Soft, sustained, mysterious harmonies in the oboes, clarinets, and bassoons lead over to the coda.

The coda, *Allegro con brio* in F major (4-4 time), is based upon entirely new thematic material; it is the dramatic "apotheosis" of the overture. It begins *pianissimo* with a constantly repeated rising turn in the first vio-

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lins, against *tremolos* in the second violins and violas, and sustained harmonies in the wood-wind and horns, over a dominant organ-point in the basses and kettle-drums. This goes on in *crescendo* climax until the thoroughly Beethovenish explosion comes: the full orchestra precipitates itself in *fortissimo* upon a triumphant fanfare-figure; then comes a strongly accented theme in the violas, 'celli, and bassoons (the accents being reinforced by the horns), against which the violins pit a brilliant contrapuntal counter-figure; one could swear that one of Beethoven's well-nigh frantic fugatos was coming. But no, the development goes on purely homophonically, and rises to one of the most tremendous final climaxes in all orchestral music. Particularly famous are the little whistling shrieks of the piccolo-flute in its highest register, against the fanfare of the brass and bassoons, between the resounding crashes of the rest of the orchestra in the last five measures.

This overture is scored for 2 flutes (the second being interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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Rubinstein - - - - - - Overture, "Dimitri Donskoi"

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PROGRAMME.— Piano Quintet, Op. 49, *Albert Becker;* Air de Philemon et Baucis, *Gounod;* Variations, Op. 19, *Tschaikowsky;* (a) Lullaby, *Mozart;* (b) Love's Nocturne, *Kellie;* (a) Novelette, *Harriet Sawyer;* (b and c) Canzonetta and Ballata, *Helen Hood;* (a) Romanzero, *Scharwenka;* (e) Le Retour, *Bizet;* (f) Tarantelle, *Moszkowski;* Quintet, Op. 44, *Schumann*, first movement.

PROGRAMME OF . . .

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"	5.	"FIDELIO,"	Beethoven
"	6.	"SIEGFRIED,"	Wagner
"	7.	"DIE MEISTERSINGER,"	Wagner
"	8.	"TRISTAN AND ISOLDE" (Matinée),	Wagner

SECOND WEEK.

February	10.	"THE SCARLET LETTER," (In English. First performance in America.)	Walter Damrosch
"	11.	"DER FREISCHÜTZ,"	Weber
"	12.	"DIE GÖTTERDÄMMERUNG,"	Wagner
"	13.	"TANNHÄUSER,"	Wagner
"	14.	"FIDELIO,"	Beethoven
"	15.	"THE SCARLET LETTER" (Matinée),	Walter Damrosch

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PROGRAMME

OF THE

Thirteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

Friday Afternoon, January 31,
At 2.30 o'clock.

Saturday Evening, February 1,
At 8 o'clock.

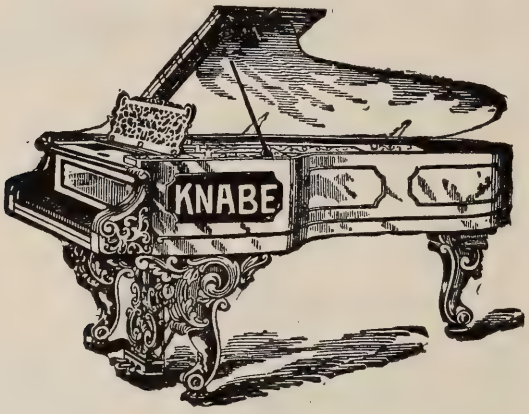
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Friday Afternoon, January 31, at 2.30 o'clock.

Saturday Evening, February 1, at 8.00 o'clock.

PROGRAMME.

Karl Goldmark Symphony No. 1, in E-flat major, "Rustic Wedding," Op. 26

I. Wedding March: Moderato molto (E-flat major) 2-4
II. Bridal Song: Allegretto (B-flat major) - - 3-4
III. In the Garden: Andante (G minor) - - - 4-4
IV. Dance: Allegro molto (E-flat major) - - 2-2

Richard Wagner - - Elisabeth's Greeting, from "Tannhäuser"

Edward Alexander MacDowell Suite No. 2, in E minor, "Indian," Op. 48 (MS.)

(First time at these concerts.)

I. With much dignity and character; legend-like. Twice as fast; with decision.
II. Softly, tenderly.
III. With rough vigor, almost savagely.
IV. Dirge-like, mournfully.
V. Swift and light.

Léo Delibes - - Legend of the Pariah's Daughter, from "Lakmé"

Anton Rubinstein - - - Overture to "Demetrius of the Don" (First time.)

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SYMPHONY NO. 1, IN E-FLAT MAJOR, "RUSTIC WEDDING," OPUS 26.

KARL GOLDMARK.

It is not quite easy to understand why Goldmark called this composition a symphony; the sonata-form is nowhere apparent in it, and it seems more like a suite of characteristic tone-pictures than a symphony. It was first given in Vienna on March 12, 1876, eleven years after the composer's *Sakuntala* overture. Like the overture, it soon made its way over the musical world — excepting France, for it was not given in Paris till the season of 1890–91 — and became a stock piece in the repertory of almost all noted orchestras.

The first movement, Wedding March: *Moderato molto* in E-flat major (2-4 time), is in the form of a theme with variations. The theme is first given out unaccompanied, by the 'celli and double-basses in octaves; a certain resemblance it bears to the Portuguese Hymn, "*Adeste, fideles*," may or may not have been intentional. There are thirteen variations. In the first the theme is played in three-part harmony by the horns, against a running bass in the 'celli and double-basses *pizzicati* and a counter-theme which soon enters in imitation in the flute, clarinet, and trumpet. In the next three variations we lose sight of the theme in its original shape. The second, *Poco animato*, consists of free imitative contrapuntal part-writing for the strings, some of the voices being occasionally reinforced by the clarinet and bassoon. The third and fourth variations, *Allegro*, and *Andante con moto quasi Allegretto* in B-flat minor (6-8 time), are also freely contrapuntal in character. In the fifth variation, *Allegretto* in E-flat major (3-4 time), the theme itself returns in a new rhythm in the bass, against lively, playful figures in the other voices. From this point up to the twelfth the variations grow freer and freer, key, mode, rhythm, and tempo

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changing frequently. In the thirteenth, and last, variation the theme comes back in its original shape once more, and is played in full harmony by the entire orchestra, one group of instruments dropping out after another until at last the 'celli and double-basses are left alone, repeating the theme in soft octaves, as at the beginning of the movement. It is said that Goldmark, in writing this movement, had in mind the numerous groups of wedding guests marching up to the church and disappearing one after another into the church itself.

In the second movement, Bridal Song: *Allegretto* in B-flat major (3-4 time), we get a faint suggestion of the form of scherzo and trio, although this form is not much more than hinted at. The movement is based upon a very dainty, tricksy, playful little theme, and is worked out with no little ingenuity.

The third movement, In the Garden: *Andante* in G minor and G-flat major (4-4 and 12-8 time), is plainly meant for a love-scene. It opens with a tender melody — which begins in G minor, but modulates almost immediately to B-flat major — sung at first by the clarinet, then taken up by the violins in octaves. This theme is followed by a more passionate one in G-flat major, which is elaborately developed as a quasi-operatic love-duet; the tenor part is sung by the 'celli and horns, and the soprano by the violins and higher wooden wind instruments. Toward the end of the movement the first G minor and B-flat major melody returns in the clarinet, and the close is hushed and quiet as the beginning,

The fourth movement, Dance: *Allegro molto* in E-flat major (2-2 time), is based on the jolliest of dance-tunes. It is elaborately worked up, with ever-increasing spirit and furious energy, interrupted for a moment at one point by a return of the tender clarinet theme of the garden-scene.

This composition is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usaul strings.

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ELISABETH'S GREETING, "DICH, THEURE HALLE," FROM "TANNHÄUSER," ACT II., SCENE 1. RICHARD WAGNER.

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was brought out under the composer's direction in Dresden on October 20, 1845. The circumstances of the short scene sung at this concert are as follows: Heinrich Tannhäuser* has made his way out from the Venus-Mountain, where he had passed years at the court of the goddess, and has met his former companions, Hermann, Landgrave of Thuringia, and the Minnesingers of his court. They, knowing nothing of Tannhäuser's sojourn in the Mountain, have persuaded him to return to the Wartburg — where Hermann holds his court — and his former love, Elisabeth, the Landgrave's niece. In honor of his unexpected return a grand singing contest has been prepared. Elisabeth, having heard that Tannhäuser has come back, enters the vacant hall where the contest is to be held, and greets it as follows:

Dich, theure Halle, grüss' ich wieder,
 froh grüss' ich dich, geliebter Raum:
In dir erwachen seine Lieder
 und wecken mich aus düst'rem Traum
Da Er aus dir geschieden,
 wie öd' erschienst du mir!
Aus mir entfloh der Frieden,
 die Freude zog aus dir!
Wie jetzt mein Busen hoch sich hebet,
 so scheinst du jetzt mir stolz und hehr;
der mich und dich so neu belebet,
 nicht weilt er ferne mehr!
Sei mir gegrüsst! Sei mir gegrüsst!
 Du theure Halle, sei mir gegrüsst!

*In the single person of his hero, Wagner has really fused two separate characters, the one legendary, and the other historic. The Tannhäuser of the opera is a combination of Heinrich von Oefterdingen, the old Minnesinger, and the legendary Tannhäuser.

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The English prose translation of which is:

Thee, dear hall, I greet again, joyfully I greet thee, beloved space! In thee his songs awake, and waken me from a gloomy dream When he was departed from thee, how desert-like didst thou seem to me! Peace fled from me, joy departed from thee! As now my bosom swells high, so dost thou seem proud and joyous to me; he who revives both me and thee no longer dwells far away! Hail to thee! Hail to thee! Dear hall, hail to thee!

This scene, coming as it does at the beginning of an act, is preceded by a longish orchestral introduction, *Allegro* in G major (2-2 time). In the course of this introduction several themes of importance make their appearance. It begins with the passage which returns later in the scene itself, at Elisabeth's words "*Wie jetzt mein Busen hoch sich hebet*"; then comes, first in the oboe, then *fortissimo* in the full orchestra, the theme of Tannhäuser's rapturous outpouring of joy at his return to the upper world, "*Ha, jetzt erkenne ich sie wieder!*" near the close of the first act. Then, after a furious rush of the high violins, we hear the dread tones of Venus's reproach to her departing lover, "*Zieh hin, Bethörter, suche dein Heil! Suche dein Heil und find' es nie!*" in the second scene of Act I. Then the theme of Elisabeth's ensuing scene returns, and soon Elisabeth herself begins her greeting.

The opera of *Tannhäuser* is scored for 3 flutes (of which one is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, tambourine, triangle, harp, and the usual strings. A large number of supplementary wind instruments are used on the stage in certain scenes.

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The Influence of Surroundings upon our Enjoyment of Music.

As Mephisto reported the departed Herr Schwerdtlein to have spoken of the daily bread he earned for himself and family as "*Brot im allerweit'sten Sinn* — bread in the widest possible sense," so do I here use "surroundings" in the widest possible sense. The French, who, as a people, have probably the keenest sense for fitness in matters artistic, are fond of using an excellent phrase in their art-criticism; they are continually speaking of a work of art's being presented "*dans son vrai cadre* — in its true frame," or "*hors de son vrai cadre* — out of its true frame." Berlioz, for instance, said of the *Marche des Pélerins* in his *Harold* symphony that it often got no applause, when given separately at a concert, but that, when given "*dans son vrai cadre*," — that is, when the whole symphony was given, — it was almost always encored.

The "true frame" of a musical composition may mean a great many things. It may even mean the composition's surroundings on a concert programme: their relations to it in similarity or contrast of character, or even their relations to it in the matter of tonality. The "proper succession of keys" was once a point to which programme-makers attributed no little importance; it was deemed all but indispensable that there should be a good tonal relation between a piece and the next following one. Perhaps somewhat too great importance was attributed to this matter at one time; some programme-makers took needless pains about it. Yet some importance it must always have; nevertheless what is commonly called a "good tonal relation" between two pieces turns out at times to be a rather untrustworthy guide. I can remember an instance, not many years ago in Boston, when Mozart's "*Batti, batti*" (from *Don Giovanni*), was sung immediately after an orchestral piece in C major. Now, "*Batti, batti*," is in F major; and no two keys are more closely related than F



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major and C major. Yet the difference in pitch of a 5th lower than the preceding piece somehow made the poor "*Batti, batti,*" — one of the coyest, brightest inspirations Mozart ever put upon paper,— sound absolutely dull and heavy; its F major sounded for all the world like F-flat major!

When Mendelssohn conducted the first performance of one of his friend Schumann's symphonies — I think the one in B-flat major, but of this I am not sure; it may have been the second, in C major — in Leipzig, the new work was immediately preceded on the programme by Rossini's enormously brilliant overture to *Guillaume Tell* (in E major, to boot!) This overture was an immense favorite of Mendelssohn's, and the performance was brilliant as possible; it was also a great favorite with the public, and was rapturously redemanded — and Mendelssohn allowed the encore! How Schumann's symphony fared after it I don't know; but the inadvisability of the thing was so glaring that the incident was noticed by many musicians present at the concert, and it took all Mendelssohn's high reputation for honor to quash invidious suggestions that he had been really playing a sly trick upon a friend who might also be regarded as something of a rival. To prepare such a "frame" for a new Schumann symphony as the *Tell* overture — especially in those days, when Schumann was in general but little understood — looked very like malice!

Many of us can remember von Bülow's playing Beethoven's C-sharp minor sonata, opus 27, No. 2 (miscalled the "Moonlight"), in the Music Hall, with all the gas turned down to a bead. It seemed at first sight a rather cheap device, unworthy of the great sonata; but everyone knew that there was no taint of charlatanism in von Bülow's reputation, and most of us felt quite willing to humor him in his liking for a darkened hall. And I think that, long before the sonata was over, most of us found, in our heart of heart, that the half-darkness was really an admirable "*cadre*" for the composition. For matter of that, the idea was not wholly von Bülow's:

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it was really Berlioz's. Berlioz, Liszt, Ernst, and a few others were together in Liszt's rooms in Paris one evening, and Liszt had been playing several things; all of a sudden the lamp went out, and the darkness was total. Berlioz called out not to light the lamp again, but to have Liszt play the C-sharp minor sonata in the dark. Liszt consented, and the effect was such that, for years afterwards, he was especially fond of playing that particular sonata with all the lights out.

Berlioz was particularly fond of "*cadre*" in matters musical; perhaps he was more susceptible to the suggestiveness of outside influences than many other musicians. The "frame" of his great *Te Deum*, opus 22, is noteworthy. The work is scored for double chorus and orchestra, placed at one end of the church; organ, placed at the opposite end; and a third large chorus of voices in unison, placed on a staging erected in the middle of the nave. The "point of departure" of musical sounds was a matter of great importance in his eyes. The careful directions for "North orchestra," "South orchestra," "East" and "West orchestras" in the "*Tuba mirum*" of his *Danrémont Requiem* are good earnest of this. "*Cadre*," nothing but "*cadre!*" But a "frame" that is a functional part of the picture, nevertheless!

Everyone knows what a damper a small and dispersed audience is upon musical enthusiasm. The only instance I can remember when a wretchedly small audience did not so act as a damper was at one of von Bülow's recitals, years ago. There was a driving snow-storm that evening; the streets were all but impassable; the huge Music Hall harbored an audience of about forty persons, gloomily scattered about, here and there. When von Bülow appeared, he stepped up to the front of the stage, and spoke as follows (or words to this effect): "It is the most flattering experience of my whole artistic career, to find so many people willing to come to hear music on such a night; if you will all please to come and sit close together, down in front here, we shall be able to keep each other and the

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music warm!" He never played better, and I don't think any of us would have missed it for the world. Bülow's genial way of taking it turned the microscopic audience into a capital "*cadre*," better than a full house, in fact, for we all had that little touch of selfish satisfaction of feeling that we had a particularly soft snap all to ourselves.

The "true frame" of certain works changes with time. Yet not always quite so much as, nor in the way that, many people think. Take some old operas which have been, either nearly or entirely, driven from the stage by changes of operatic fashion. It has often been thought that, as the modern stage was evidently no longer their "true frame," they — as works of unmistakable genius — might make more effect as concert-music, given as dramatic cantatas, without scenery, costumes, or action. This idea seems, *a priori*, to have something in it. But, as far as my own experience goes, I find very little in it indeed. I have more than once thoroughly enjoyed concert performances of operas that were still alive on the stage — even of Wagner's music-dramas; but the only concert-performance of an opera dead to the stage I ever heard — a very good one of Mozart's *Clemenza di Tito*, in London — was about the dreariest thing I ever ran away from when it was half over. I think it may be safely premised that the stage is, and will ever remain, the "true frame" of an opera; when an opera dies on the stage, it may be pretty safely considered to have died for good and all. Of course some separate numbers in it may survive as concert-pieces; but the work itself, as a whole, is dead. I do not think that any of the old Handel operas could thrive to-day as concert-cantatas; it may be objected that their style is, upon the whole, very like that of Handel's oratorios. Their style, yes; but their make-up, no! In Handel's oratorios recitatives, airs, and choruses alternate in nearly equal proportions; but think of listening to a concert-performance of an opera consisting of next to nothing but a series of airs, each one preceded by a recitative, with a chorus coming only at the end of each act (and not always that). Flesh and blood

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could not stand it! The work which can no longer live in its "true frame" can surely not live out of it.

If the change wrought by time in the "true frame" of operas is more imaginary than real, the same can hardly be said of some examples of church-music. Take, for instance, many of Sebastian Bach's church-cantatas and his Passion-musics. Musical compositions of such length and complexity are foreign to our present church-going habits; we could no more endure them, as functional parts of a church-service, than we could the old two hours' Colonial sermon. Bach's cantatas (or most of them) and Passion-musics have gradually, but quite naturally, lapsed from the church-service into the domain of the concert-room. To be sure, one can not help recognizing, in the end, that the concert-room, in its ordinary estate, is not really their "true frame"; to make it as true and fitting as we can, we have to resort to subterfuges — dressing chorus and solo-singers in dark colors, suppressing applause, &c., &c. In fact, it seems to me quite wise to give works of this sort as much "*cadre*" as possible. I have often thought it would be well (if feasible) to have the audience at performances of the *St. Matthew-Passion*, for instance, seated with their backs to the stage, so that they could not see singers, players, and conductor; a dim, religious light would also be a help. Better still would be to give the *Passion*, not in the Music Hall at all, but in some large church. Organ-concerts are given in churches; then why not Passion-musics, as well?

Edward Alexander MacDowell was born in New York on December 18, 1861. When a boy, he studied the pianoforte under J. Buitrago, P. Desvernine, and Teresa Carreño. In 1876 he went to Europe to study. He first went to Paris, where he studied at the Conservatoire: pianoforte under Marmontel, and musical theory under Savard. In 1879 he went to Frankfort-on-the-Main, where he studied the pianoforte under Karl Heymann, and composition under Joachim Raff, with whom he formed an intimate friendship which lasted till Raff's death. Mr. MacDowell at this time had fully made up his mind to make Germany his permanent home. After

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holding the position of first teacher of the pianoforte at the Conservatorium at Darmstadt during the season of 1881–82, he moved to Wiesbaden, where he continued to live until an unforeseen event came to change his plans. In the summer of 1888 he was visited by Mr. B. J. Lang, of this city, who had been strongly attracted by some few pianoforte-pieces of his which had made their way to this country, and wished to make the young composer's personal acquaintance.

Recognition from musicians was no new thing in Mr. MacDowell's experience; Eugen d'Albert, the noted pianist, had once played a friendly trick upon him — and upon others as well. Some time before, d'Albert had taken MacDowell to one of Liszt's afternoon receptions in Weimar, at which the modest young American musician began, as the French say, to "efface himself" according to his wont. But d'Albert had more *in petto* than MacDowell's self-effacement. He was begged to play something to the assembled company, and, seating himself at the pianoforte, announced that he would play something entirely new, that existed as yet only in manuscript. He then proceeded to play the first movement of MacDowell's first pianoforte concerto, which was received with enthusiastic acclamations, everybody present naturally thinking the composition must be his own. Liszt was especially delighted. When the expressions of admiration had in a measure subsided, d'Albert quietly pointed to MacDowell as the real composer of the novelty. But, though recognition from musicians was nothing new to MacDowell, recognition from across the water, from his own country, was. Mr. Lang's spontaneously looking him up in Wiesbaden was unquestionably very gratifying to him. But Mr. Lang did more than this: he did his best to prove to the young composer that an American, especially an American of superior talent, had no right permanently to expatriate himself, but that his true place was at home in his own country. MacDowell had long past the 'prentice stage, and was fully fitted to trust himself amid surroundings which were possibly not so distinctly musical as

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those in Germany, but were far more his natural ones. So MacDowell made up his mind to return to America. In 1888 he settled in Boston, where he has lived ever since. Although Mr. MacDowell stands before the world as a pupil and ardent admirer of Raff, it is interesting — and by no means unimportant — to remember that his first studies in composition were in France, under French influences.

ORCHESTRAL SUITE NO. 2, IN E MINOR, "INDIAN" (MS.), OPUS 48.

EDWARD ALEXANDER MACDOWELL.

This suite was nearly completed some four years ago; but the composer let it lie on in his portfolio, and it was only quite recently that he put the finishing touches to it. Its first public performance was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, on January 23, 1896.

The title "Indian" is no misnomer; on a fly-leaf of the full score the composer has written as follows: —

> The thematic material of this work has been suggested for the most part by Indian melodies. Their occasional similarity to northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefni's Saga. The opening theme of No. 3, for instance, is very similar to the (presumably Russian) one made use of by Rimsky-Korsakow in the 3rd movement of his Symphony "Antar."
>
> E. A. MACDOWELL.

Such of the thematic material in this suite as is of Mr. MacDowell's own invention is generally of the nature of secondary or counter-themes to the North America Indian principal ones.

The first movement, *Not fast: with much dignity and character, Legend-like*, in E minor (2-2 time), was suggested to the composer by reading Thomas Bailey Aldrich's Indian legend, *Miantowona*. But he has taken no pains to follow Mr. Aldrich's poem, incident by incident, nor indeed to

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Martinus Sieveking

tell any particular story. The poem merely suggested to him to write something of a similar character in music.

Upon the whole, it should be said distinctly that Mr. MacDowell had no intention whatever of writing anything of the nature of "programme-music" in this suite. What description I may give of the poetic character of the several movements is therefore not to be taken as so-called "programme-headings," indicative of the poetic contents and import of the music,— like the headings to the separate movements in Berlioz's *Fantastic* or *Harold* symphonies, or the titles of Liszt's symphonic poems,— but merely as showing what the composer had in his mind while writing the music. These poetic ideas and mental pictures acted upon him far more in the way of stimulating his imagination and conditioning certain moods than in that of prompting him to attempt anything like would-be-definite tone-painting.

If the first movement is a legend, the second, *Softly, tenderly*, might be characterized as an Indian love-song.

The third movement, *With rough vigor, almost savagely*, might in a similar way be called a Scalp-dance; not that it is meant as a musical reflection of any special ceremonies connected with the Indian Scalp-dance, but that its general character is that of savage, war-like ardor and blood-thirsty excitement.

The fourth movement, *Dirge-like, mournfully*, is plainly an Indian dirge; but whether over the remains of a slain warrior and chief, publicly bewailed by a whole tribe, or the secret lament of an Indian mother over the body of her dead son, the listener is left to determine for himself. There is a great deal of picturesque, imaginative writing in the movement, suggestive of midnight darkness, the vastness and solitude of prairie surroundings, and the half-warlike, half-nomadic Indian life.

The fifth movement, *Swift and light*, may be taken as a musical picture, or suggestion, of a gay, popular festival in an Indian village, with dancing and merry-making. But here also the composer has been at no pains to suggest any of the specific concomitants of Indian festivities; he has only written a movement in which merry-makings of the sort are musically suggested.

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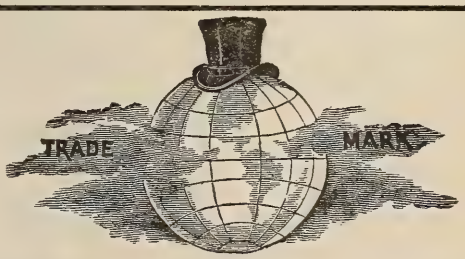
Clément-Philibert-Léo Delibes was born at Saint-Germain du Val (Sarthe), France, on February 21, 1836; died on January 16, 1891. He came to Paris in 1848, and entered the class for Solfége at the Conservatoire; he also sang in the choirs of the Madeleine and some other churches. In 1850 he won the first prize for Solfége, and then studied the organ under Benoist, the pianoforte under Le Couppey, harmony under Bazin, and composition under Adolphe Adam. Adam's influence procured him the appointment as accompanist at the Théâtre-Lyrique in 1853; he was also organist at Saint-Pierre de Chaillot and other churches until, in 1862, he settled down as organist at Saint-Jean et Saint-François, which post he held up to 1871. He began early to write for the stage, principally in the light vein, bringing out *Maître Griffard* (1857), *le Jardinier et son Seigneur* (1863), and other short operas at the Théâtre-Lyrique, and many still lighter operettas, of which the most successful were *Deux vieilles Gardes* (1856), *l'Omelette à la Follembûche* (1859), *le Serpent à plumes* (1864), and *l'Écossais de Chatou* (1869), at the Folies-Nouvelles, the Bouffes-Parisiens, and the Variétés. He also wrote some choruses for men's voices, a mass and some choruses for school-children at Saint-Denis and Sceaux, where he had been appointed inspector. In 1863 he was appointed accompanist at the Académie Impériale de Musique, and somewhat later second chorus-master under Victor Massé. He continued to fill the latter post up to 1872, when he married Mlle. Denain, formerly of the Comédie-Française. His position at the Opéra threw open a new career to his talent. The ballet, *la Source* (written by him in collaboration with the Russian musician, Minkous) was brought out on Nov. 12, 1866, and showed such an unexpected wealth of melodic invention on Delibes's part — completely throwing his collaborator into the shade — that he was commissioned to write a divertissement, "*le pas des fleurs*," for his master Adam's *le Corsaire*, which was to be revived on October 21, 1867. The seal was put to his reputation as a ballet-writer

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by his *Coppélia*, brought out on May 25, 1870. After leaving the Opéra, at his marriage, he wrote many songs, and brought out *le Roi l'a dit* (in three acts) at the Opéra-Comique on May 24, 1873. This opera had somewhat more success in Germany than in Paris. In 1876 Delibes returned to the Opéra, bringing out his most famous ballet, *Sylvia*, there on June 14. But the success of his ballets could not fully satisfy him; he wished to shine in more serious works. A cantata of his, *la Mort d'Orphée*, was given at one of the Trocadéro concerts in 1878. Two comic operas also contributed to his fame: *Jean de Nivelle* (*succès d'estime* at the Opéra-Comique, March 8, 1880), and especially *Lakmé* (*ibid.*, April 14, 1883). He has also written incidental music to Victor Hugo's *le Roi s'amuse*, for its revival by the Comédie-Française on November 22, 1882, and many incidental songs in other plays given at the same theatre. Delibes was made Chevalier of the Legion of Honor in 1877. In January, 1881, he succeeded Henri Réber (deceased) as professor of advanced composition at the Conservatoire; in December, 1884, he was elected member of the Institut to fill the place left vacant by Victor Massé's death.

THE LEGEND OF THE PARIAH'S DAUGHTER, FROM "LAKMÉ."

LÉO DELIBES.

Lakmé, opera in three acts, the text by Edmond Gondinet and Philippe Gille, the music by Léo Delibes, was brought out at the Opéra-Comique in Paris on April 14, 1883. The title-part was first sung by Miss Marie Van Zandt. The selection sung at this concert is Lakmé's song in the second act. The text is as follows:

LÉGENDE DE LA FILLE DU PARIA.

Où va la jeune Indoue,
Fille des Parias,
Quand la lune se joue
Dans les grands mimosas?

Elle court sur la mousse
Et ne se souvient pas
Que partout on repousse
L'enfant des parias.

Le long des lauriers roses,
Rêvant de douces choses,
Elle passe sans bruit,
Et riant à la nuit!

Là-bas dans la forêt plus sombre,
Quel est ce voyageur perdu?
Autour de lui des yeux brillent dans l'ombre,
Il marche encore à hazard éperdu!

Les fauves rugissent de joie,
Ils vont se jeter sur leur proie.
La jeune fille accourt et brave leurs fureurs;
Elle a dans sa main la baguette
Où tinte la clochette
Des charmeurs.



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L'étranger la regarde,
Elle reste éblouie.
Il est plus beau que les Rajahs!
Il rougira s'il sait qu'il doit la vie
À la fille des parias.

Mais lui, l'endormant dans un rêve,
Jusque dans le ciel il l'enlève,
En lui disant: "Ta place est là!"
C'était Vishnou, fils de Brahma!

Depuis ce jour, au fond des bois,
Le voyageur entend parfois
Le bruit léger de la baguette
Où tinte la clochette
Des charmeurs.

The English prose translation of which is:

THE LEGEND OF THE PARIAH'S DAUGHTER.

Whither goes the young Hindoo girl, daughter of the Pariahs, when the moon is playing amid the great mimosas?

She runs over the moss, and does not remember that the pariah's child is repulsed everywhere.

Along by the rose-laurels, dreaming of tender things, she passes noiselessly, and laughing to the night.

Over yonder where the wood is darker, who is that lost traveller? Eyes gleam around him in the dark, he pushes onward as chance will have it!

The wild beasts roar with joy, they are about to throw themselves upon their prey. The young girl comes running up, and braves their fury; she holds in her hand the wand on which tinkles the bell of the charmers.

The stranger looks at her. She stands there dazed. He is more beautiful than the Rajahs! He will blush, if he knows that he owes his life to the pariah's daughter.

But he, throwing her into a dreamy slumber, bears her up high as heaven, saying to her: "Thy place is there!" He was Vishnu, Brahma's son!

Since that day the traveller sometimes hears in the depths of the wood the soft sound of the wand, on which tinkles the bell of the charmers.

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Mr. EMIL PAUR, Conductor.

XIII. CONCERT.

SATURDAY, FEBRUARY 1, AT 8, P. M.

Programme.

GOLDMARK. SYMPHONY No. 1, in E flat major. "Ländliche Hochzeit, op. 26.

I. Hochzeits-Marsch: Moderato molto.
II. Brautlied: Allegretto.
III. Im Garten: Andante.
IV. Tanz: Allegro molto.

WAGNER. ELISABETH'S GREETING, from "Tannhäuser."

MACDOWELL. SUITE No. 2, in E minor, "Indian," op. 48. (MS.)

I. With much dignity and character; legend-like. Twice as fast; with decision.
II. Softly, tenderly.
III. With rough vigor, almost savagely.
IV. Dirge-like, mournfully.
V. Swift and light.

(First time at these Concerts.)

DELIBES. LA LEGENDE DE LA FILLE DU PARIA, from "Lakmé."

RUBINSTEIN. OVERTURE to "Dimitri Donskoi." (First time.)

Soloist:

Mme. MELBA.

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SEVEN HUNDRED AND THIRTY-FIRST PERFORMANCE IN BOSTON.

BOSTON SYMPHONY ORCHESTRA,

Mr. EMIL PAUR, Conductor.

XIV. CONCERT.

SATURDAY, FEBRUARY 8, AT 8, P. M.

Programme.

SCHUBERT.	FANTASY.
VIEUXTEMPS.	CONCERTO FOR VIOLIN in D minor.
WAGNER.	PRELUDE TO ACT I. "Lohengrin."
LISZT.	SYMPHONIC POEM. "Tasso."

Soloist:

Mr. M. MARSICK.

OVERTURE TO "DEMETRIUS OF THE DON" . . . ANTON RUBINSTEIN.

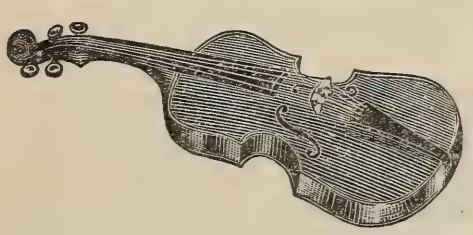
Dimitri Donskoi, opera in three acts by Anton Rubinstein, was brought out in St. Petersburg in 1852. It was Rubinstein's first opera. The hero is the Russian Czar, Dimitri IV. Ivanovitch Donskoi, so surnamed, from his defeat of the Tartars near Kulikoff on the river Don in 1380.

The overture opens with a slow introduction, *Adagio* in G minor (4-4 time), beginning with a mysterious figure, given out, first in unison, then in 3rds, by the 'celli, the clarinets, bassoon, and horn coming in to close the phrase in full harmony. Then the strings play some brief imitations on an inverted diminution of the same figure, thus completing the first period. The second period is very like the first, and is followed by some *crescendo* passage-work on the initial figure, the horn and other wind instruments soon coming in with imitations on a new figure, taken from the second theme of the ensuing *Allegro*, over close *tremolos* in the strings.

The main body of the overture, *Moderato assai*, *molto appassionato*, in G minor (6-4 time), begins immediately with the strenuous, passionate first theme, the thesis of which is given out in octaves by the violins, violas, and 'celli, the antithesis and further development following in the strings, wood-wind, and horns. The concise development of this theme is followed by a nervous, stormy first subsidiary, also in the tonic, G minor, the principal throbbing figure of which is in the violas. After the development of this subsidiary comes a *fortissimo* return of the first theme in the full orchestra, leading after some tempestuous developments to the sudden entrance of the expressive *cantilena* of the second theme, which comes unexpectedly in the relative B-flat major, without any intervening modulation from the tonic key. This melody is sung in octaves by the flutes and clarinets, over alternate harmonies in the strings and the remaining wood-wind and horn. The stormy first subsidiary then returns in the strings, and leads over to the working-out. There is no real conclusion-theme.

The free fantasia begins softly in E-flat major, the very elaborate work-

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ing-out running almost entirely on the first theme until some syncopated harmonies, given out alternately by the strings and the group of wood-wind and horns, are insisted on with such persistency as almost to assume a thematic importance. Their syncopated rhythm is that of the accompaniment of the second theme in the first part of the movement.

The third part begins *piano* with a return of the first theme in the tonic, but now developed in harmony by the strings. It is followed, not by the first subsidiary, but by the syncopated chords of the free fantasia, which lead over to the melodious second theme, now sung by the first and second violins in octaves in E-flat major, to a similar accompaniment to that in the first part. This is followed by a *pianissimo* hint at the initial figure of the introductory *Adagio* in the trombones, then in the bassoons, after which the stormy first subsidiary returns in the tonic, G minor, and is now developed anew in passage-work over a dominant organ-point, the development being interrupted ever and anon by the apparition of a new solemn phrase in the wood-wind. This gradual climax leads over to the coda, *Moderato assai* in G major (4-4 time), in which the new phrase is worked up to a sort of triumphal chant in the brass instruments, against high *tremolos* in the strings and an augmentation of the second theme in the wood-wind. The overture ends *fortissimo* in G major.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 4 horns, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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Saturday Evening, February 8, at 8.00 o'clock.

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Schubert	Fantasy
Vieuxtemps	Concerto for Violin in D minor
Wagner	Prelude to Act I., "Lohengrin"
Liszt	Symphonic Poem, "Tasso"

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February	3.	"LOHENGRIN,"	Wagner
"	4.	"DIE WALKÜRE,"	Wagner
"	5.	"FIDELIO,"	Beethoven
"	6.	"SIEGFRIED,"	Wagner
"	7.	"DIE MEISTERSINGER,"	Wagner
"	8.	"TRISTAN AND ISOLDE" (Matinée),	Wagner

SECOND WEEK.

February	10.	"THE SCARLET LETTER," (In English. First performance in America.)	Walter Damrosch
"	11.	"DER FREISCHÜTZ,"	Weber
"	12.	"DIE GÖTTERDÄMMERUNG,"	Wagner
"	13.	"TANNHÄUSER,"	Wagner
"	14.	"FIDELIO,"	Beethoven
"	15.	"THE SCARLET LETTER" (Matinée),	Walter Damrosch

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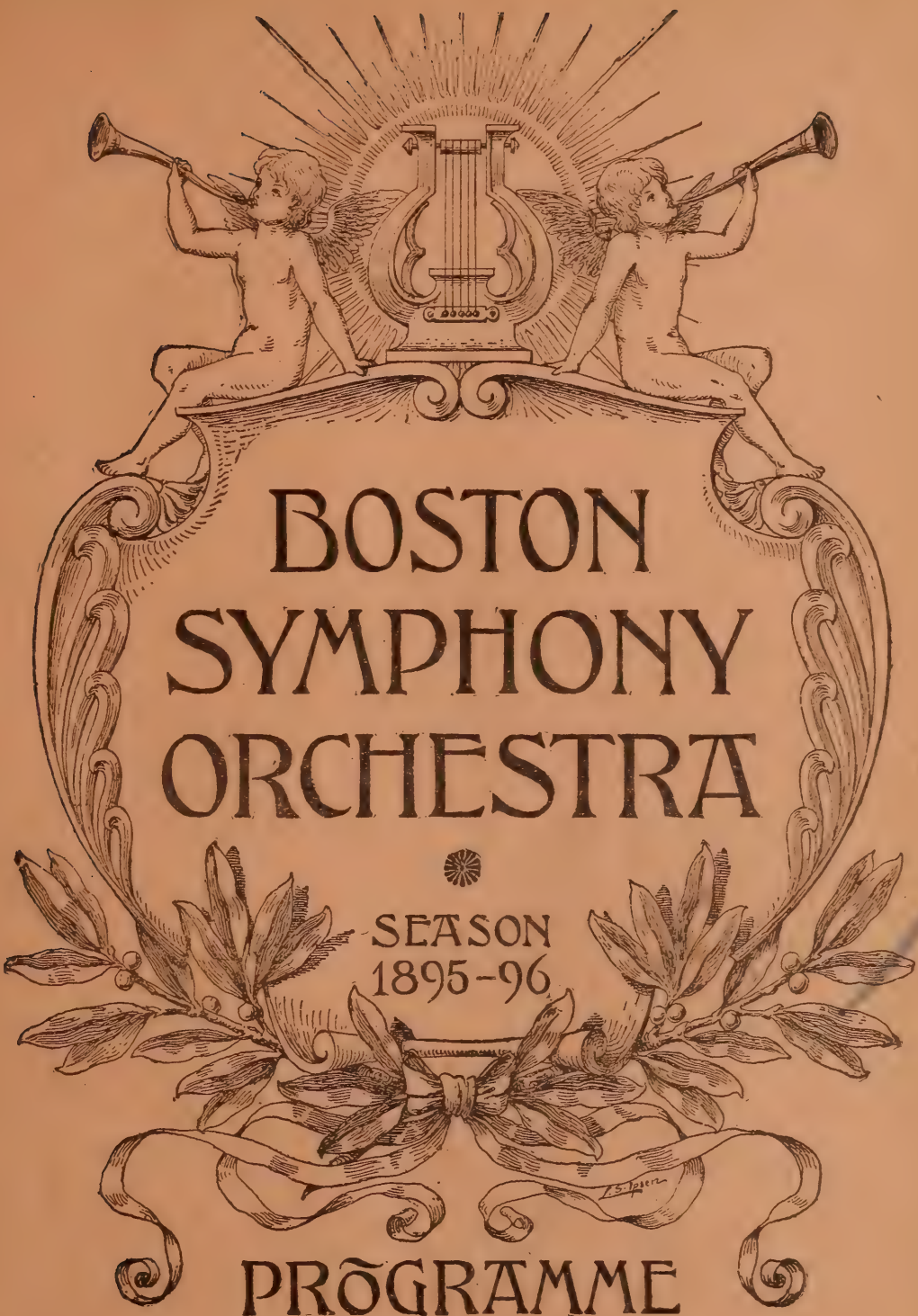
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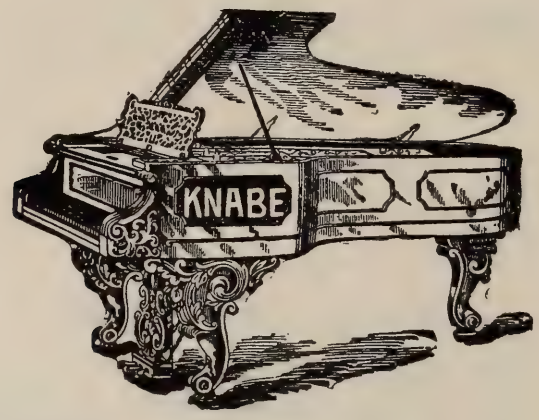
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Fourteenth Rehearsal and Concert.

Friday Afternoon, February 7, at 2.30 o'clock.

Saturday Evening, February 8, at 8.00 o'clock.

PROGRAMME.

Franz Schubert - - - - - Fantasia in F minor, Op. 103

(Scored for Orchestra by FELIX MOTTL.)

Allegro molto moderato (F minor) - - - -	4-4
Largo maestoso (F-sharp minor) - - - -	4-4
Allegro vivace (F-sharp minor) - - - -	3-4
Tempo primo (F minor) - - - - - -	4-4

Henri Vieuxtemps - - Concerto for Violin, No. 4, in D minor, Op. 31

I.	Introduzione: Andante (D minor) - - -	4-4
	Moderato (D minor) - - -	4-4
II.	Adagio religioso (E-flat major) - - - -	12-8
III.	Scherzo: Vivace (D minor) - - - -	3-4
	Trio: Meno mosso (D major) - - - -	3-4
IV.	Finale marziale: Andante (D minor) - - -	4-4
	Allegro (D major) - - -	2-2

Richard Wagner - - - - - Prelude to "Lohengrin"

Franz Liszt - - - - - Symphonic Poem No. 2, "Tasso"

Soloist, Mr. M. MARSICK.

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FELIX MOTTL was born in Vienna in 1856. He had a fine soprano voice, as a boy, and was admitted to the Löwenburgische Convikt, the preparatory school for the Imperial Court Chapel. He afterwards entered the Vienna Conservatorium, where he awakened the admiration of Josef Hellmesberger, and carried off all the prizes. The Akademische Richard Wagner Verein of Vienna elected him conductor at its concerts, and it was thus that his rare ability as an orchestral conductor won general recognition. He took part in the Bayreuth performances of Wagner's *Ring des Nibelungen* in 1876 as stage conductor, and became one of the most prominent members of the so-called Nibelungen Kanzlei. On Dessoff's recommendation, he was appointed conductor at the Grand Ducal Opera in Karlsruhe, which post he held for many years. It was here that he conducted the first complete performance on any stage of Berlioz's *Les Troyens* — both operas in their original shape: *la Prise de Troie* and *les Troyens à Carthage* — in 1890. In 1886 he had already conducted festival performances of Wagner's *Tristan* at Bayreuth. Mottl is generally recognized as one of the most famous orchestral conductors of the present day; as a composer he is little known, though an opera of his, *Agnes Bernauer*, was successfully produced at Weimar in 1880.

FANTASIA IN F MINOR, OPUS 103 FRANZ SCHUBERT.

(Scored for Orchestra by FELIX MOTTL.)

This fantasia was originally written for pianoforte for four hands; the date of its composition is not known. Mottl's orchestral version, played at this concert, may be analyzed as follows:

The composition begins, *Allegro molto moderato* in F minor (4-4 time),

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with the first theme given out by the clarinet over a waving accompaniment in the strings. This dainty theme is then taken up by the flute and oboe in octaves, over a similar accompaniment, the development being somewhat more extended. Soon the first violins and flute take up the theme, and lead over to the entrance of a more energetic first subsidiary, still in F minor, given out *forte* by all the strings, accompanied by the wood-wind, horns, trumpets, and kettle-drums. This subsidiary is then briefly developed with some contrapuntal elaboration, a canonical response to it from the trumpets being particularly noteworthy. Soon the first theme returns in the clarinet, in D-flat minor, followed by a return of the subsidiary in A minor. Again the first theme comes back in the tonic, F minor, in the flute over an accompaniment in the strings and harp, leading to the entrance and concise development of a more *cantabile* second theme in F major, contrapuntally treated in the strings, wood-wind, and horns. So far the form, though perfectly free in reality, has at least suggested that of the sonata; but now the development of the movement meets with a sudden check. A short transition-passage leads over to another movement, *Largo maestoso* in F-sharp minor (4-4 time), in which two new themes, the one stern and stately, the other more *cantabile* and expressive, are contrapuntally worked up with no little elaboration. This movement, save for Mottl's very modern orchestration, has much of the character of the stately *Grave* movements in the old overtures of Lully's and Handel's time.

It is immediately followed by an *Allegro vivace* in F-sharp minor (3-4 time), which is essentially an extendedly developed scherzo with trio in D major. The scherzo form is here perfectly exemplified. After the return of the scherzo — after the trio — comes a brilliant and resounding modulation back to the original F minor, leading, after a brief pause in the entire orchestra, to a return of the first theme of the first movement, in the clari-

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net, as before, over the waving string accompaniment. The development of the movement, interrupted by the interpolation of the *Largo maestoso* and the tricksy scherzo, now proceeds; the thematic material is the same as before, but the development and working-out far more elaborate and extended. At last, after a rushing climax, the first theme reappears in the clarinet, as at first, and a very brief coda brings the composition to a *pianissimo* close.

This idea of Schubert's — of an interrupted first movement doing duty, so to speak, for both first movement and finale in a form based upon the general lines of the sonata — has been imitated since by some modern concerto writers.

Mottl has scored this fantasia for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, triangle, harp, and the usual strings. His score is dedicated to Dr. Josef Standhartner.

Henri Vieuxtemps was born at Verviers, Belgium, on February 20, 1820, and died at Mustapha-lez-Alger, in Algiers, on June 6, 1881. His musical talent showed itself at an early age. His first instruction was on the violin from a local musician by the name of Lecloux; at the age of six he was already up to playing Rode's fifth concerto in public. In the winter of 1827 his father took him on a tour with Lecloux; De Bériot heard him play, and forthwith took charge of his musical education. In 1828 he took him to Paris, where he produced him before the public. When De Bériot went to Italy in 1831, the boy returned to Brussels; here he continued his practising and other musical studies by himself. In 1833 his

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father took him on a long tour, extended as far as Vienna; on this tour he made the acquaintance of Guhr, Spohr, Molique, and others. In Vienna he studied counterpoint under Simon Sechter. Shortly afterwards he played the Beethoven concerto in public in Prag. He was generally admired for the beauty of his tone, his pure intonation, and elegant style of phrasing; his readiness in reading at sight was also wondered at. He arrived in London in the spring of 1834, meeting De Bériot again there. He also made the acquaintance of the great Paganini. In 1835 he made a long study of composition under Reicha in Paris. He now felt himself equipped for writing. The next years were taken up with concert touring and original composition. Vieuxtemps's reputation was European by this time; he was looked up to as one of the first violinists of the age, and his reputation as a composer for his instrument was scarcely less brilliant. In 1844 he visited America. In the autumn of 1845 he married Josephine Eder, a noted Viennese pianist. In 1846 he went to Russia to take the positions of solo violinist to the Emperor and professor at the St. Petersburg Conservatory. In 1852 he resigned both posts, and returned to Western Europe and his accustomed travels. In 1857 he visited the United States for the second time, in company with Sigismund Thalberg. His life of almost incessant concert-touring continued for years longer. In 1868 he lost his father, and soon after his wife. But he still kept up his tours, visiting the United States for the third time in 1870, in a company of which Christine Nilsson and Marie Krebs were also members. In 1872 he was elected member of the Académie Royale of Belgium. At this time he was professor of the violin at the Brussels Conservatoire and director of the Concerts Populaires. In 1873 he had a stroke of paralysis which disabled his whole left side; from this time forward playing was an impossibility. But his passion for travelling remained to the last, and it was on a pleasure trip to Algiers that he died.

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The first movement opens with an orchestral *ritornello*, Introduzione: *Andante* in D minor (4-4 time), consisting mostly of passage-work on figures which have little to do with what is to follow. This *ritornello*, however, may be divided into three sections, or periods, corresponding in a measure to the first theme, first subsidiary, and second theme in the sonata form. Still, the form is by no means strongly marked; and the comparative irrelevancy of its thematic material makes it seem as though Vieuxtemps had here followed the sonata model more from habit than with any definite formal intent. The *ritornello* sounds the note of preparation, but does little else.

After a long-drawn closing cadence of the orchestra in D major, the solo violin enters with a long passage which has partly the character of dramatic recitative, partly that of arioso. This passage in D minor is at times simply, at others elaborately, accompanied by the orchestra. It merges after a while into a *moderato* movement, beginning in F major, but soon returning to D minor, in which the solo instrument develops a somewhat more sustained melody against a *quasi-cantabile* counter-theme in the orchestra. A brilliant unaccompanied cadenza for the solo violin follows, after which a turbulent transitional passage in the orchestra leads over to the next movement.

The second movement, *Adagio religioso* in E-flat major (12-8 time), opens



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with a solemn choral-theme, played *piano* in four-part harmony by the orchestra, two phrases of which are followed by some transitional harmonies, beginning in C minor and then modulating definitely to G major. On the closing G major chord the solo violin enters with some flowing arpeggj. After this the orchestra enters once more — in the tonic E-flat major, without any transitional modulation — with its choral-theme, which it develops at length, while the solo violin plays a more *cantabile* melody against it as a counter-theme. A melodious second theme now follows in the solo violin, simply accompanied by the orchestra, developed at considerable length, and passing through many modulations. A short transitional duet passage between the solo instrument and the orchestral 'celli, accompanied by the harp, leads over to a return of the choral-theme, now played by the solo violin in the higher shifts, while its original countermelody is sung by instruments in the orchestra, to a simple harmonic accompaniment and so-called "grand arpeggj" in the harp. A short coda, in which the second theme returns in the solo instrument, brings the movement to a close.

The third movement, Scherzo: *Vivace* in D minor (3-4 time), is quite regular in form. It consists almost wholly of the development of a bright, tricksy theme (in which the syncopated rhythm of the Viennese waltz — or "Strauss" waltz — is a prominent feature) by the solo violin, to a generally simple, but at times more complex, orchestral accompaniment. There is a Trio, *Meno mosso* in D major, in which the solo instrument begins with some phrases in double-stopping, alternating with brief suggestions in the orchestra of the theme that is soon to come. Then the solo violin takes up and develops a gracefully undulating melody against flowing arpeggj in the orchestra, the latter soon taking up the melody against similar arpeggj in the violin. Then the Scherzo is repeated.

The "martial" Finale is introduced by fourteen measures of orchestral *Andante* in D minor (4-4 time), taken from the introductory *ritornello* of the

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first movement. Then the main body of the movement, *Allegro* in D major (2-2 time), begins with a longish orchestral *ritornello*, in which a brilliant, march-like theme is extendedly developed, together with a good deal of subsidiary passage-work. The solo instrument then enters with some brilliant *bravura* passages, accompanied by the orchestra, and soon takes up and develops a more *cantabile*, but still brilliant and martial, second theme in the dominant, A major. Some cadenza-like passage-work follows, leading to a short *tutti* on figures from the first theme in the remote key of D-flat major, but soon modulating back to D major, after which the solo instrument develops the *cantilena* of a more sensuous and passionate third theme. A short transition leads to the resumption of the second theme by the solo violin in D major, soon followed by a return of the first theme in the orchestra, against running contrapuntal embroidery in the solo instrument. A short coda of cadenza-like passage-work brings the movement to a close. It will be noticed that, in this movement, the second theme is really the principal one. The form is quite free, but none the less clear and well balanced.

The orchestral part of this concerto is scored for ordinary full orchestra with harp. The score is dedicated to His Majesty, Friedrich Wilhelm IV., of Prussia.

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by Giuseppe Baini in his *Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, so appealing to the sentimental artistic imagination, that one almost hesitates to examine it critically and try to find how much of exact truth there is in it. As far as I know, all biographers of Palestrina and all writers on Musical History, with the single exception of August Wilhelm Ambros, have taken the legend for truth, according to the main outlines of the story, as related by Baini. Baini has almost universally been regarded — and with no little justice — as the great Italian authority on all pertaining to Palestrina's life and doings; but, with all his profound musical learning and careful historical research, he was unquestionably a man of somewhat one-sided enthusiasm. Palestrina was his god, and he found nothing too high or grand to be believed of him; this is evinced, in one way, by his undeservedly slighting estimate of Palestrina's predecessors in Italy, and his unconcealed sneers at his great contemporary, Orlando Lasso. In his eyes, Palestrina was not only the Greatest, but was the Alone Great. Besides, there are many points in the history of the Palestrina Period, of which Baini was all too evidently ignorant, but have since been brought to light by more recent and exhaustive historical research. Much that is now known of that period is of comparatively recent discovery; for instance, it remained for Carl von Winterfeld almost to "discover" Giovanni Gabrieli, Palestrina's great Venetian contemporary; Baini, although his Life of Palestrina appeared only seven years before von Winterfeld's work on Gabrieli, seems to have known little or nothing about him, and certainly was far enough from suspecting his true position in the hierarchy of great composers. Upon the whole, it remained for Ambros — quite as enthusiastic, if better balanced and

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more clear-headed, an admirer of Palestrina as Baini himself — to establish that great man's true position with respect to his predecessors and contemporaries. Ambros had a far wider scope of documentary material to examine than ever fell to Baini's lot; he ransacked almost every great library in Europe, and could base his judgments upon far more extended and exact knowledge than the enthusiastic Italian. He was especially enabled to throw no little historical light upon the story of Palestrina's "saving the Art of Music," and to divest it of many of its legendary romantic adornments. The following account of this much-talked-of transaction is condensed from his version of the story.

The munificent patronage of the fine arts under Julius II. and Leo X. was by no means continued under the pious Lyons professor who ascended the Papal Chair as Adrian VI. The reaction came with full force under his successor, Paul IV, who cried out before Michel Angelo's frescos in the Sixtine Chapel: "Tell me: is this the house of God, or a public bagnio?" so that Daniele da Volterra had to fit at least bathing-clothes to some of the figures in the Last Judgment, to save that fresco from destruction.

Music, in so far as it had to do with the Church, came in for a thorough reforming. The florid counterpoint of the great composers, not to speak of the still more florid singing of the papal singers, with their utterly careless treatment of the sacred text, seemed a scandal not to be tolerated by pious churchmen. The Council of Trent bade fair at one time to carry out the reform with a high hand, and, for a while, an enforced return to the plain ungarnished Gregorian Chaunt, in bare unison, seemed inevitable. The Church seemed about to try and wipe out seven centuries of musical growth at one fell swoop, and begin all over again.

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Programme.

SCHUBERT. FANTASIA in F minor, op. 103.
Allegro molto moderato. — Largo maestoso. — Allegro vivace. — Tempo primo.
(Scored for Orchestra by FELIX MOTTL.)

VIEUXTEMPS. CONCERTO for VIOLIN, No. 4, in D minor, op. 31.
I. Introduzione: Andante. — Moderato.
II. Adagio religioso.
III. Scherzo: Vivace. — Trio: Meno mosso.
IV. Finale: marziale: Andante. — Allegro.

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SEVEN HUNDRED AND THIRTY-THIRD PERFORMANCE IN BOSTON.

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Mr. EMIL PAUR, Conductor.

XV. CONCERT.

SATURDAY, FEBRUARY 15, AT 8, P. M.

Programme.

TSCHAIKOWSKY.	SYMPHONY No. 6, in B minor, "Pathetique," op. 74 (By request.)
	ARIA.
SCHUMANN.	CONCERTO for VIOLONCELLO.
	ARIA.
GODARD.	SUITE No. 1. (First time at these Concerts.)

Soloists:

Miss KATE ROLLA,

Mr. LEO SCHULZ.

At the twenty-second sitting of the Council of Trent, on September 11, 1562, the question of Music came up. Several bishops were strongly in favor of a return to the unison Chaunt; but luckily many Roman cardinals, who were great music-lovers, were present, and the movement was energetically opposed. Even the passage from Ecclesiasticus, "Hinder not music," was quoted in behalf of counterpoint, notwithstanding the fact that the Son of Sirach here refers to "music in a banquet of wine," but then a text is a text, and this one may have done good service on this occasion, although St. Jerome had said that "the Church receives Ecclesiasticus for edification, but not to authorize any point of doctrine." The conclusion arrived at at this twenty-second sitting of the Council was that, whenever anything "lascivious" or "impure" was mixed up with the ritual music, it should be banished.

The question of Music came up again at the twenty-fourth sitting. The third proposition was to contain a direct prohibition of all "over-delicate" music. The forty-two propositions at this twenty-fourth sitting of the Council were given to the Papal Legate to the Imperial Court on August 1, 1563, and were by him handed over to the Emperor Ferdinand II on the 10th of the month. The proposition concerning Music was sent back by Ferdinand, with the answer that "it would be well not to exclude figural music" (*i.e.* Counterpoint), "as it often awakens the spirit of Piety." This reply, coming from such a source, had considerable weight; and the only conclusion arrived at at the twenty-fourth sitting was that the Provincial Synods should give their attention to correcting musical abuses.

It will be seen from this that the decrees of the Council of Trent, as far as Church Music was concerned, were sufficiently vague. Palestrina was

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not drawn into the affair until after the Council was over — it ended in 1563. Pius IV, intent upon carrying out the decrees of the Council, put the matter into the hands of a Board of eight cardinals. This Board appointed two of its members — Cardinal Vitellozzo Vitelli, then only thirty-three years old and an enthusiastic musical dilettante, and Cardinal Carlo Borromeo — as a committee on Music. These two cardinals called in eight singers of the Pontifical Choir as experts. You see that both the committee and the experts were as strongly in favor of retaining contrapuntal music in the Church as possible. The main question to be decided was this: Could the text be plainly heard in elaborate contrapuntal music? This was discussed long, without any satisfactory conclusion being arrived at. At last it was determined — probably on the motion of Carlo Borromeo, who was a nephew of Pius IV — to refer the question to Palestrina, then high in favor with His Holiness. Palestrina was ordered to put the question to the test, and was earnestly besought "to do his uttermost to prevent the Pope and Cardinals from withdrawing their protection from Music." The animus of the committee was pretty evident: they were only too anxious for a good excuse for not touching a hair on contrapuntal music.

Palestrina, as can readily be imagined, set to work with a will; and wrote three test masses, instead of one. The last of these was the famous *Missa Papae Marcelli*, dedicated to the memory of Pope Marcellus II.

On April 28, 1565, the three masses were performed at Cardinal Vitellozzo's palace, in presence of the whole Board of eight cardinals. The result was the unanimous vote that *the true Church style was at last discovered*, and Carlo Borromeo reported this decision to his uncle the Pope.

Pius IV was all anxiety to hear the *Marcellus Mass;* so it was sung in the Sixtine Chapel, at the *Te Deum* service in honor of the alliance be-

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tween the Papal Chair and the Swiss Confederates, on June 19, 1565, Carlo Borromeo officiating at the altar, and the Pope and all the high dignitaries of the Church being present. After the ceremony, the Pope said to the cardinals: "These are the harmonies of the New Song which the Apostle John heard sounding from the Heavenly Jerusalem, and which an earthly John now lets us hear in the earthly Jerusalem (*la Gerusalemme viatrice*)!"

He appointed Palestrina "Composer to the Pontifical Choir," and raised his monthly wages from $5.87 to $9.00.

The best of the story is that, unless some especial pains were taken in drilling the singers, the good cardinals could not hear the words of the text any more plainly than in the greater number of masses, from the time of Josquin down! But the music itself was so divinely beautiful that they could not find it in their hearts to condemn it. So Palestrina and Emperor Ferdinand II can fairly divide the title of "Saviour of Music" between them.

The unanimous vote of the Board of eight cardinals, that "the true Church style was at last discovered" (referring to the *Marcellus Mass* and its two companion masses), can not bear very close inspection; for just the thing that was not new in the *Marcellus Mass* was its style. New beauty and grandeur there may have been in it; new perfection of mastery in contrapuntal writing there may have been; but the *style* was in all musical essentials quite the old traditional one. The *Marcellus Mass* ushered in no new era of musical composition, it was the point of departure for no new musical developments; with it Palestrina simply fulfilled the task imposed upon him by Cardinals Vitellozzo and Borromeo: "to do his uttermost to prevent the Pope and cardinals from withdrawing their protection from Music." He simply proved to the satisfaction of all the authorities concerned that the traditional contrapuntal Church style was intrinsically too good to be discarded — and this was essentially the very point at which the musical party in the Council of Trent had been driving from the first.

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The whole attitude of the music-loving Roman cardinals at the Council of Trent was directly antagonistic to the proposed reforms, in so far as they tended to impugn any specifically musical element in the existing Church music of the day; they made a strong fight for Counterpoint, as such, in opposition to a return to the plain Gregorian Chaunt in bare unison. And in this they were happily backed up by Emperor Ferdinand.

But, although the reforms in Church Music proposed at the Council of Trent were thus prevented from affecting the traditional Church style in a purely musical way, no little real good was done in purifying Church Music in another way, and correcting some crying traditional abuses. The somewhat vague decrees at the twenty-second and twenty-fourth sittings: that "whenever anything lascivious or impure was mixed up with the ritual music, it should be banished," and that "the Provincial Synods should give their attention to correcting musical abuses," bore excellent fruit. These decrees, vague though they were, were carried out with considerable energy and thoroughness, and wholly in the right spirit — all the more so, perhaps, that the music-loving party had succeeded in carrying its point in the matter of Counterpoint. All sorts of *farcitura* were strictly forbidden for the future: tampering with the ritual text was no longer to be allowed. How important this was to the purity of the Church Service is hard to appreciate fully now, unless we consider what monstrous license had been taken with the ritual text for over a century, partly by the older composers themselves, but more especially by singers.

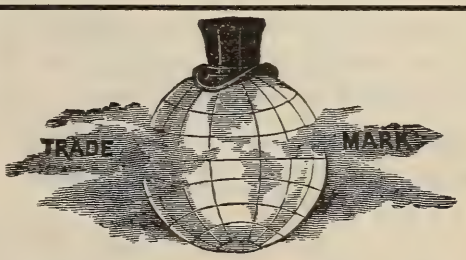
Church choirs sang, for the most part, from manuscript copies; as every singer in a choir was supposed to know the text of the Mass by heart, this text was seldom copied out entire into the singers' parts. Only the first few words of a movement were written out in the parts, such as "*Kyrie eleyson*," or "*Agnus Dei*"; the rest was left to the singers' memory; they were to fit the text to the music according to their own fancy, and the result was that even singers on the same part would not sing the same

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words at the same time. Then again there was that old matter of secular *cantus firmi:* composers did not always take the melody of a Church canticle or other sacred piece for their *cantus firmus*, but would often take a secular melody. Indeed some old secular tunes were especial favorites with composers, and were used over and over again as *cantus firmi* in masses and motets. The masses, according to the fashion of the day, were named after them. There was hardly one of the older composers who did not write at least one "*Missa l'Homme armé*," or "*Missa Malheur me bat*," not to mention other secular tunes of more than dubious character. Indeed the original secular texts of some of the songs used as *cantus firmi* in Church compositions were of the most scurrilous description. Now it would often happen that choir singers, when they came across a secular *cantus firmus* in a *Kyrie* or a *Gloria*, took it into their heads to sing the original secular text to the well-known tune, much to the scandalization of pious listeners. This was another, and far worse, result of the ritual text not being fully written out in the singers' parts; the singers sang pretty much what they pleased, and what they so sang was often very sorry stuff. So, after the Council of Trent, the use of secular *cantus firmi* in sacred compositions was strictly forbidden. This put a stop to the singing of scandalous verses in church.

This taboo of secular *cantus firmi* was not, however, invariably obeyed by composers. Even some time after the Council of Trent composers would now and then adhere to the old practice, and write a mass on an old secular *cantus firmus*. But they would take care not to announce the fact in the title of their mass — that was the only difference! Palestrina himself included a "*l'Homme armé*" mass in a collection dedicated to the Pope, some time after the Council of Trent, and the dedication was accepted and the collection published; likely enough, the Pope did not happen to recognize the tune. But the fact goes to show what sort of respect Palestrina had for the decrees of the Council, and how little he troubled himself about doing anything "new" in Church Music.

In fact his whole feat of "saving the Art of Music" resolves itself, in the last analysis, into "saving the Art of Strict Vocal Counterpoint" from being banished from the Church. And this feat he performed, not by introducing any new musical element or style, but by obstinately and pertinaciously proving the ecclesiastical viability of the old!

PRELUDE TO "LOHENGRIN" RICHARD WAGNER.

Lohengrin, romantic opera in three acts, the text and music by Richard Wagner, was first given, under Franz Liszt's direction, at Weimar on August 28, 1850. The day of this first performance was the anniversary of Goethe's birthday and the day of the inauguration of the statue of



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Herder. *Lohengrin* is the last of Wagner's works, styled "opera" on the title-page. It marks the transition-point between his second and third manners. The subject is legendary, and intimately connected with that of the composer's later *Parsifal;* indeed Parsifal (or Parzival) was Lohengrin's father.

The orchestral prelude runs wholly on the development and working-out of the SANGREAL-MOTIVE. Berlioz has described the composition as one gradual *crescendo*, leading to a shorter *decrescendo.* Like the hero's career in the opera, it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins *piano* in their higher register; then come the flutes, oboes, and clarinets; then the violas, 'celli, horns, bassoons, and double-basses; lastly the trumpets, trombones, and tuba *fortissimo;* then comes the *decrescendo*, ending *pianissimo* in the high violins and flutes.

This prelude is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, 4 solo-violins, and the usual strings.

SYMPHONIC POEM NO. 2, "TASSO, LAMENTO E TRIONFO." FRANZ LISZT.

In this symphonic poem Liszt has given a sort of tone-picture of the poet's life and character: of his struggles, misfortunes, love, melancholy, madness, and final triumph. In his preface to the full score he says that one of the themes is a melody to which he once heard Venetian gondoliers

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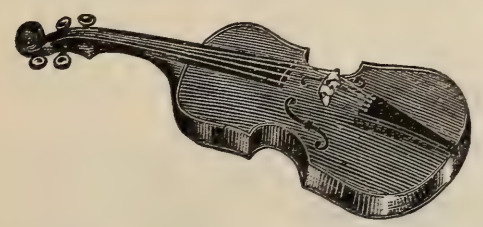
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sing verses from Tasso's *Gerusalemme liberata.* In this composition Liszt has followed his usual plan: taking a few (in this case, two) principal themes and presenting them successively or in conjunction in very various shapes. The transformations these themes undergo are brought about by changes in tempo, rhythm, or mode, each change affecting the expressive character of the themes themselves.

Of the two principal themes upon which this symphonic poem is based, the first is strongly given out in octaves by the 'celli and double-basses at the very beginning of the work, *Lento* in C minor (4-4 time). The repeated triplet-figure on the third and fourth beats of the first two measures is thematically characteristic; it appears also at the end of each phrase of the second theme, which comes somewhat later on, *Adagio mesto* in C minor (4-4 time), sung by the bass-clarinet over gloomy syncopated harmonies in the horns and harp. This is the "Venetian gondoliers'" theme.

The general plan of the composition is as follows: *Lento* in C minor (4-4 time), announcement of the first theme, and passage-work on a descending chromatic figure, leading *crescendo ed accelerando* to an *Allegro energico* in the same key and time, in which a modified version of the first theme is briefly treated, with some passage-work on a new figure and also the descending chromatic one just heard. This leads to a resounding restatement of the first theme by the full orchestra, *Lento assai*, after which a descending chromatic passage in the clarinet leads to the entrance of the second theme in the bass-clarinet, *Adagio mesto* in C minor (4-4 time). What may be called the thesis, or first part, of this theme is then repeated by the violins in octaves over a similar, but more fully scored accompaniment; the antithesis, or second part, then follows in A-flat major, first with the melody in the 'celli and horn, then in the violins in octaves. The development of this second theme is quite extended, but merges after a while

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into more dramatic passage-work in which the old descending chromatic figure soon reappears amid intermittent *tremolos* in the strings. The tempo is gradually accelerated, leading to a grand reappearance of the second theme, *Meno Adagio* in E major (4-4 time), in full harmony in all the brass, against fitful diatonic and chromatic scale-passages in all the strings in octaves. This brilliant outburst is followed by a long stretch of recitative-like passage-work on the first theme in various wind instruments, against close *tremolos* in the high violins. This climax debouches into a new movement: *Allegretto mosso con grazia, quasi Menuetto nobile* in F-sharp major (3-4 time), which is said to represent a joyous fête at the court of Ferrara. The first theme here appears transformed to a graceful minuet-theme, developed at great length and with many changes of orchestral color, passing from F-sharp major to B-flat major, and then back again. On its return to F-sharp major, in the wood-wind and horns, the second theme is pitted against it as a counter-theme in the violins; then the two themes are elaborately worked up together. At the close a short *crescendo e molto stringendo* passage leads to a return of the short *Allegro energico* movement, ending as before with a resounding restatement of the first theme by the full orchestra. This closes the first part of the composition.

The second part, "*Trionfo*," *Allegro con molto brio* in C major (2-2 time), opens with some brisk trumpet-calls and preluding scale-passages in the strings, after which the first theme appears in very much the shape it did in the preceding minuet movement, though no longer in the minuet time and rhythm. It is elaborately worked up, appearing at first *piano* in the strings, then after a while *piano* in the flutes and oboes in B-flat major, then *fortissimo* in C major in the full orchestra. The second theme returns at length in the trumpet, and is worked up in brilliant *crescendo ed accelerando* passage-work leading to a *Quasi Presto* coda, full of trumpet-calls, which after a while settles down into an *Allegro maestoso* apotheosis of the second theme in C major.

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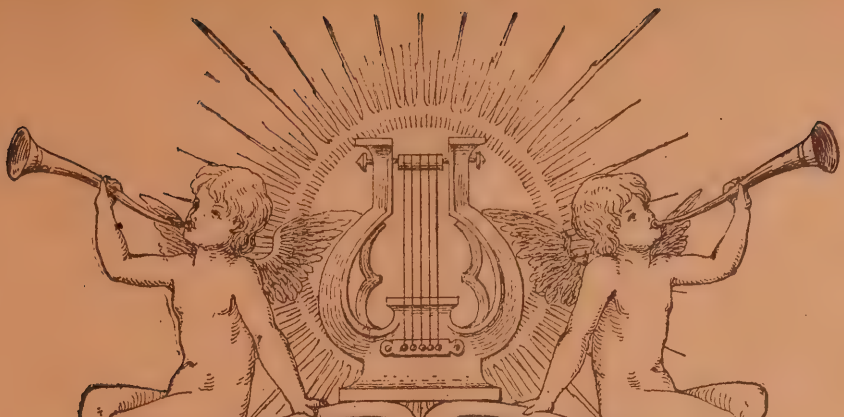
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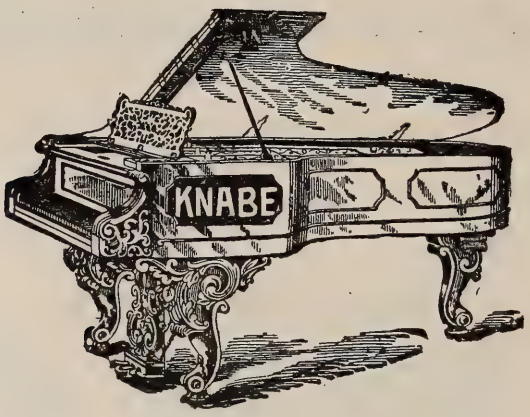
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Peter Ilyitch Tschaikowsky — Symphony No. 6, in B minor, "Pathetic," Op. 74

(Repeated by request.)

I.	Adagio (B minor)	4-4
	Allegro non troppo (B minor)	4-4
II.	Allegro con grazia (D major)	5-4
III.	Allegro molto vivace (G major)	4-4 (12-8)
IV.	Finale: Adagio lamentoso (B minor)	3-4

Camille Saint-Saëns — Air: "Mon cœur s'ouvre à ta voix," from "Samson et Dalila"

Henri Vieuxtemps — Concerto for Violin, No. 4, in D minor, Op. 31

I.	Introduzione: Andante (D minor)	4-4
	Moderato (D minor)	4-4
II.	Adagio religioso (E flat major)	12-8
III.	Scherzo: Vivace (D minor)	3-4
	Trio: Meno mosso (D major)	3-4
IV.	Finale marziale: Andante (D minor)	4-4
	Allegro (D major)	2-2

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II.	Entr'acte, "In the Mountains": Moderato quasi Allegretto (B-flat major)	4-4
III.	Entr'acte Gavotte: Andante (A minor)	2-4
IV.	Carillon: Moderato (A major)	4-4

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This symphony was published and performed very shortly before his death. It is supposed that he meant the last movement, *Adagio lamentoso*, to be his own Requiem.

The first movement opens with a brief introduction, *Adagio* in B minor (4-4 time), based upon a slow version of a figure taken from the first theme of the ensuing *Allegro*. This is given out in the lower register of the bassoon, against dark, sombre harmonies in the violas, 'celli, and double-basses.

The main body of the movement, *Allegro non troppo* in B minor (4-4 time), opens with the exposition of the strenuous, sighing first theme in four-part harmony, at first in the divided violas and 'celli, then in the flutes and clarinets. This theme is then concisely developed by the strings, and followed by a first subsidiary, first given out *pianissimo* by the strings, and then developed in double counterpoint by them and the wood-wind. Here we have a good example of Tschaikowsky's love for sharp contrasts: at first the contrast is one of color, between the warm brown, so to speak, of the violas and 'celli, and the brighter tints of the flutes and clarinets, in the exposition of the first theme; then comes the contrast in rhythmic and melodic character, between the lightly skipping upper and middle voices, and the smoothly flowing bass of the subsidiary — a contrast which well fits this latter for being developed in double counterpoint. The contrapuntal development of the subsidiary is followed by a long *crescendo* climax of passage-work for fuller and fuller orchestra on figures from the

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first theme, during which a new phrase of the horns assumes greater and greater prominence. When this long climax, which has almost the character of actual working-out, has reached its apex, a *decrescendo* sets in, with solemn harmonies in the trombones and tuba, over a restless, nervous bass in the 'celli; a *cantabile* phrase in the latter now leads over to the second theme almost exactly in the way we find in some of Weber's overtures. The tempo now changes to *Andante;* the key is D major (relative major of the tonic). The muted first violins and 'celli sing the *cantilena* of the second theme "*teneramente, molto cantabile, con espansione*" in octaves, against gently swelled and diminished harmonies in the lower wood-wind and horns. The second subsidiary, *Moderato mosso* in D major, follows hard upon it, a gracefully rising and falling phrase given out alternately by the flute and the bassoon, over a string accompaniment in a strongly marked rhythm. The development of this second subsidiary is very extended, and leads at last to a strong return of the second theme, sung in double octaves by the violins and violas, now unmuted, against a homophonic accompaniment in repeated triplets (so-called "Gounod triplets") in the other strings, wood-wind, and horns. This melody is now further developed than at first, an augmentation of one of the figures from the first theme assuming more and more importance as a counter-theme, and at last almost the character of a conclusion-theme. Recitative-like repetitions of parts of the second theme by the clarinet, over soft chords in the strings and a subdued roll in the kettle-drums, bring the first part of the movement to a close.

So far, the general principles of the sonata-form have been well adhered to, although the development has been somewhat excessive and over-elaborate for the first part of a symphonic movement. But, from this point on, nearly all traces of sonata-form are lost, and the rest of the movement might be called a long free fantasia; in this respect the movement resembles the first in Schumann's D minor symphony, which also is wanting in

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a third part. To be sure, this movement of Tschaikowsky's is not wholly wanting in, at least rudimentary, indications of a third part: after the long and elaborate free fantasia proper, in which nearly all the thematic material of the movement is thoroughly worked out, the first theme does at last return; but by no means in its original shape, and not in the tonic. It comes back in B-flat minor in the violins, against syncopated triplets in the horns. The second theme, too, returns later in the tonic B major, in the violins and wood-wind, against running counterpoint in the middle parts. But the further development of both of these themes differs utterly from that in the first part of the movement, and their return is far more like what might be expected in the midst of a free fantasia than the regular return of first and second theme in a third part. The movement closes with a long diminishing coda. Upon the whole, this movement may be said to begin symphonically, and then to abandon the cyclical principle for that of continuous dramatic development.

The second movement, *Allegro con grazia* in D major (5-4 time), though not entirely of the scherzo character, is very nearly in the form of a scherzo with trio. Its vivacious tempo forbids its being called a romanza, although its flowing melodious thematic material might give this appellation some color of propriety. The principal theme is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and the horns. It is developed at considerable length, with quaint accompanying figures and in very varied orchestration. A rather mournful second theme (in the same key and time) comes in as trio, and is developed in its turn. Then a return of the first theme brings the movement to a close. Tschaikowsky has here treated the unusual 5-4 rhythm with great naturalness and grace; yet he has not in the least obscured its peculiar character — as Chopin has in the slow movement of one of his pianoforte sonatas, and Wagner, in the last act of *Tristan* — and the redundant beat makes itself very plainly felt throughout.

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The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), has more of the scherzo character, if nothing of the traditional scherzo form. It is based entirely upon the alternate and simultaneous development of two contrasted themes: the one in lively *staccato* triplets (12-8 time) and the other in a march-like 4-4 time. This second theme is built up of figures which first appear as contrapuntal counter-figures to the first. The two themes are elaborately developed and worked out, first one and then the other gaining the upper hand, until the march-theme at last carries the day, and is worked up to a resounding coda.

The fourth movement, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony, and imparts something of a funereal character to the whole work by coming last. It is a long drawn, wailing threnody, now solemn and majestic, now impassioned in its expression, in which two contrasted themes are worked up with great dramatic power in perfectly free form. After rising at times to the most sonorous *fortissimo* of the full orchestra, the movement closes in hushed *pianissimo*.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, a tam-tam being added *ad libitum* in the last movement. The score is dedicated to W. Davidow (not Charles Davidoff, the famous 'cellist).

AIR, "MON CŒUR S'OUVRE À TA VOIX," FROM "SAMSON ET DALILA."

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is really part of a long duet between Dalila and Samson (contralto and tenor); but it is often sung as a solo at concerts with the part of Samson — which is short and musically unimportant — omitted. The movement is originally *Andantino* in D-flat major (3-4 time); but at this concert Miss Rolla, being a soprano, will sing it transposed. The text is:

DALILA.

Mon cœur s'ouvre à ta voix comme s'ouvrent les fleurs
Aux baisers de l'aurore!
Mais, ô mon bien-aimé, pour mieux sécher mes pleurs,
Que ta voix parle encore!
Dis-moi qu'à Dalila tu reviens pour jamais,
Redis à ma tendresse
Les serments d'autrefois, ces serments que j'aimais
Ah! réponds à ma tendresse,
Verse-moi l'ivresse!

Ainsi qu'on voit des blés les épis onduler
Sous la brise légère,
Ainsi frémit mon cœur, prêt à se consoler,
À ta voix qui m'est chère!
La flèche est moins rapide à porter le trépas,
Que ne l'est ton amante à voler dans tes bras!
Ah! réponds à ma tendresse,
Verse-moi l'ivresse!

The English prose translation of which is as follows:

Delilah.— My heart opens at the sound of thy voice as the flowers open to the kisses of sun-rise! But, O my well-beloved, let thy voice speak again, the better to dry my tears! Tell me that thou hast come back to Delilah forever, repeat to my love the oaths of yore, the oaths that I loved! Ah! respond to my love, pour out intoxication for me!

As you see the bearded wheat wave beneath the light breeze, so does my heart tremble, ready to console itself at thy dear voice! The arrow is less swift to bring death than thy beloved to fly to thy arms! Ah! respond to my love, pour out intoxication for me!



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When the great organ — or, as it was generally written then, the Great Organ — in the Music Hall, the huge instrument built by Walcker, of Ludwigsburg, was being put up (in the early sixties), the Boston newspapers seemed, and almost for the first time, to take an interest in something pertaining to music.* All sorts of speculations and predictions were printed, as to the probable effect of so vast an instrument in the Music Hall. The prevailing notion seemed to be that the organ would give out an intolerable volume of tone. Satirical allusions to an impending rise in the price of cotton-wool were frequent; the owners of the Music Hall were advised to strengthen the roof of the building, so that it should not be blown bodily off. And these would-be-comic shots were quite indicative of the general opinion. When, however, the organ came to be heard, the volume of tone was found to be by no means excessive; indeed, if there was one thing that hapless instrument was totally unable to do, it was to *play loud;* it had many conspicuous merits, but no one ever heard a grand and imposing sonority come from it. It was decidedly a weak-voiced organ. There

* Indeed, musical journalism in the daily press may almost be said to have begun in Boston with the advent of the Great Organ. What musical criticism appeared in our daily papers before that time was often of a sort to make a newspaper office-boy smile nowadays. I remember one delicious instance, and one which was not entirely uncharacteristic either. The late Julius Eichberg took the conductorship of the orchestra at the Boston Museum in 1859 or 1860; soon after his installation, he made an effort to improve the current entr'acte repertory of his little band and play something better than the trash that was usually fiddled out between the acts at theatres at that time. His innovations were innocent enough — overtures by Kalliwoda, movements from the chamber-music of Onslow and men of that stamp, even minuets from Haydn or Mozart symphonies — and, as he thought, calculated to be acceptable to the general public. Of course, whatever was played was set down in the play-bill; and movements from symphonies or suites were indicated, as is usual at concerts, by their key and mode. But one newspaper "critic" took this sudden incursion of "classical" music into the Museum entr'acte repertory in high dudgeon. In one of his "critiques" he wrote: "The sooner Mr. Eichberg learns that the Boston public wants to hear nothing in A minor or D major, the better!" I give this gem of criticism without comment.

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were not enough mixtures in it, and the wind-pressure was inadequate. People were sorely disappointed that "the biggest organ in the country" did not make more noise.

This notion that large organs, large orchestras, large choruses, necessarily make a great deal of noise is a very popular fallacy indeed. Of course, a large organ will sound louder, *ceteris paribus*, than a small one; that is evident enough. But the way to make an organ strong-toned is not to increase the number of stops, but to increase the wind-pressure. A powerful volume of tone comes, as the saying is, from "the weight of bricks on the wind-chest," not from the number of pipes. A single cornet, blown hard, will make more noise and carry farther than twenty cornets, blown moderately.

The idea that large halls need large orchestras is true enough, as far as it goes. But it is far truer that large halls need brilliant and telling orchestration. I cannot remember the time when many musicians in Boston did not complain of the Music Hall, as being too large for good orchestral effect. It would be more accurate to say that it is too large for good orchestral effect in *classical music;* no one need complain of its being too large for Wagner's *Kaiser-Marsch!* I think no one thought of its being too large for Eduard Strauss's little orchestra of (I think) twenty-four; in the Strauss waltzes and galops this little band made a more brilliant effect than an orchestra of seventy-five in the seventh symphony. It was all the result of Strauss's peculiar style of instrumentation, which is particularly adapted to give brilliancy to a small orchestra: giving prominence to the piccolo-flute, the cornets, the snare-drum, and big-drum and cymbals — in a word, to all the shrill and incisive-toned instruments. In a certain sense,

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it may even be said that Strauss's little orchestra of twenty-four would sound more brilliant in the Strauss waltzes and galops than an orchestra of seventy-five would in the same pieces. For the numerical increase would be all in the strings; and the larger mass of strings would tone down and cover up the brilliancy of the "noisier" instruments.

Speaking of the Great Organ reminds me of a bogus story that went the rounds soon after it was set up in the Music Hall, to the effect that a mouse had been blown through one of the huge thirty-two-foot pipes, and come to a violent death by being hurled against the ceiling. Here is another popular fallacy. Many people imagine that there must be a terrific current of air rushing through the larger organ-pipes in *fortissimo* passages. But the fact is that no air, or "wind" goes through an organ-pipe at all, either in *fortissimo* or *pianissimo*. The air in the pipe *vibrates*, but it does not *rush* — as wind. No wind-pressure in the world could blow even a feather through an organ-pipe.

Going into the old Coliseum, one day during the Gilmore Peace Jubilee, I noticed a woman in the entering crowd (apparently from the country) who was evidently a little dazed at first by the enormous size of the building. "Well!" I heard her exclaim to her companion, "I guess we may be able to hear the loud things well enough, but I don't calculate on hearing much of the soft and sweet ones!" Another day I overheard a man say on entering the Coliseum: "When all that big chorus and orchestra and organ are doing their very darndest, I shouldn't be surprised if we heard something; but heaven help the soloists!" These are quite current notions. But the real truth of the matter is, that in disproportionately large places — like the old Jubilee Coliseum, or the Ninth Regiment Armory in New York — the only things that "tell" well are exceptionally brilliant solo voices and the hushed *pianissimo* — not the *fortissimo* — of a large mass of voices and instruments. It is the "soft and sweet" things that produce

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their full effect, not the "loud" ones. I remember, at a festival performance (with huge chorus and orchestra) of Berlioz's *Requiem*, given years ago by Dr. Leopold Damrosch in the Ninth Regiment Armory in New York, the only things that really told well were the slow *pianissimo* ensemble-passages and Campanini's singing of the *Sanctus*. The great "*Tuba mirum*," with all its brass and drums, sounded absolutely timid. The two most thrilling effects at the second Peace Jubilee in Boston were the enormous mass of violins playing *piano* on the melody in the second part of the "Lucia" sextet, and Frau Peschka-Leutner's singing of the Rode air and variations! The — I forget how many, but a great many — anvils "played" by members of the fire-department in the chorus from *il Trovatore* sounded like the ticking of as many clocks.

Large choruses and orchestras may be powerful; but they are not strongest. In what are commonly called "strong effects," it is *quality*, not mere *quantity*, of tone that tells. I remember a performance of the ninth symphony, given years ago by the old Harvard Musical orchestra and the chorus of the Handel and Haydn Society, at which, when every singer and player was straining every nerve in double-*fortissimo* on "Now embrace ye, all ye millions!" the late lamented Saul — who played third trombone and possessed, beside an excitable temperament, an exceedingly powerful pair of lungs — blew the whole chorus and orchestra to smithereens, single-handed. All you could really *hear* was Saul's trombone.

Many people are so possessed with the idea of how the louder instruments in the orchestra — trumpets and trombones — can cover up and drown out not over strong-voiced solo singers, that they forget the dampening effect a duller and less determinate quality of tone may have at times. What prevents very large choruses — or most of them — being really brilliant is what is commonly known as the "dead wood" in them: the weak and stuffy-voiced singers, who give out a faint, hoarse tone, and do not come in sharply on the beat. Eliminate this "dead wood," and leave only the

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strong, fresh-voiced, rhythmically precise singers — that is, cut down the chorus (on an average) by two-thirds — and you will double its brilliancy. Mme. Cappiani, the singer, once told me that, in Italian opera-houses, what the principal singers most stood in dread of in the orchestra was not the trombones, but the double-basses. These comparatively dull-toned instruments could, when ill played, cover up the voice more than all the brass put together.

It is a wide-spread popular fallacy that you can *always* make a movement sound more lively by taking it faster. This is, to be sure, not wholly a fallacy; vivacity of effect certainly does increase, as a rule, with rapidity of tempo. But there are cases where it does not. Vivacity of rhythmic effect depends far more upon the rapidity of the *beat* — that is, upon the shortness of the rhythmical unit — than upon the rapidity with which one note follows after another. Take an *Allegro* movement in 4-4 time; play it a little faster, and it will unquestionably sound more lively; but, so soon as you play it enough faster to make it sound like 2-2 (*alla breve*) time,— that is, so fast that the listener instinctively takes the half-note as the rhythmical unit, instead of the quarter-note,— its vivacity of impression is largely diminished. You see, the *alla breve* beat (twice to a measure) of the very rapid tempo is really not nearly so fast as the 4-4 beat of the less rapid tempo; and it is the rapidity of *beat* that makes for vivacity of impression.*

The superior sadness, or gloominess of the minor mode, compared with the major, has been much expatiated on. Schopenhauer once said that all popular dance-tunes in the minor mode lacked true vivacity, and reminded him of dancing in tight boots. I wonder if Schopenhauer ever heard Rossini's tarantella, "*Già la luna*," in A minor; I think that tune knocks his theory pretty well on the head.

*I, of course, do not mean here the rapidity of the visible motion the conductor makes with his bâton. I mean the rapidity of that ideal, or imaginary, time-beating which always goes on in our brain — often subconsciously, perhaps — when we are listening to music in a definite rhythm.

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Of popular fallacies concerning the definite emotional significance of music I have spoken before, and need say nothing more now.

Perhaps the most irritating fallacy of all is the notion some people have — and persist in sticking to through thick and thin — that intellectual music is necessarily unemotional. I wonder what such people would say if musicians should all of a sudden turn round and attempt to apply the same rule to poetry, and try to prove that Shakspere, for instance, was unemotional — because undeniably intellectual. The notion is as idiotic as that other kindred one, that music written in a difficult and complex form must needs be uninspired and "mathematical." Let me try and turn the tables in the same way as before. The *terza rima* is — as I have been given to understand by experts — one of the most difficult of all poetical forms; yet the whole *Divina commedia* is written in *terza rima.* Was Dante uninspired and "merely mathematical"?

One more! How many people are there not who imagine that educated musicians don't like good "light" music! I wish some of the victims of this idea could have watched Professor John K. Paine five nights running, at Sullivan's *Iolanthe*, or seen the present writer go every night for a fortnight to Offenbach's *la Périchole* in London — and he hadn't lost his heart to Schneider either!

Henri Vieuxtemps was born at Verviers, Belgium, on February 20, 1820, and died at Mustapha-lez-Alger, in Algiers, on June 6, 1881. His musical talent showed itself at an early age. His first instruction was on the violin from a local musician by the name of Lecloux; at the age of six he was already up to playing Rode's fifth concerto in public. In the winter of 1827 his father took him on a tour with Lecloux; De Bériot heard

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him play, and forthwith took charge of his musical education. In 1828 he took him to Paris, where he produced him before the public. When De Bériot went to Italy in 1831, the boy returned to Brussels; here he continued his practising and other musical studies by himself. In 1833 his father took him on a long tour, extended as far as Vienna; on this tour he made the acquaintance of Guhr, Spohr, Molique, and others. In Vienna he studied counterpoint under Simon Sechter. Shortly afterwards he played the Beethoven concerto in public in Prag. He was generally admired for the beauty of his tone, his pure intonation, and elegant style of phrasing; his readiness in reading at sight was also wondered at. He arrived in London in the spring of 1834, meeting De Bériot again there. He also made the acquaintance of the great Paganini. In 1835 he made a long study of composition under Reicha in Paris. He now felt himself equipped for writing. The next years were taken up with concert touring and original composition. Vieuxtemps's reputation was European by this time; he was looked up to as one of the first violinists of the age, and his reputation as a composer for his instrument was scarcely less brilliant. In 1844 he visited America. In the autumn of 1845 he married Josephine Eder, a noted Viennese pianist. In 1846 he went to Russia to take the positions of solo violinist to the Emperor and professor at the St. Petersburg Conservatory. In 1852 he resigned both posts, and returned to Western Europe and his accustomed travels. In 1857 he visited the United States for the second time, in company with Sigismund Thalberg. His life of almost incessant concert-touring continued for years longer. In 1868 he lost his father, and soon after his wife. But he still kept up his tours, visiting the United States for the third time in 1870, in a company of which Christine Nilsson and Marie Krebs were also members. In 1872 he was elected member of the Académie Royale of Belgium. At

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this time he was professor of the violin at the Brussels Conservatoire and director of the Concerts Populaires. In 1873 he had a stroke of paralysis which disabled his whole left side; from this time forward playing was an impossibility. But his passion for travelling remained to the last, and it was on a pleasure trip to Algiers that he died.

Concerto for Violin, No. 4, in D minor, Opus 31. Henri Vieuxtemps.

This favorite concerto of the famous violin-composer is in four movements. On the fly-leaf of the solo violin part stands the following notice.

"This concerto can be played without the Scherzo. In this case, the player will pass immediately from the *Adagio* to the final *Allegro*, omitting the fourteen measures of *Andante* which serve as Introduction thereto."

The first movement opens with an orchestral *ritornello*, Introduzione: *Andante* in D minor (4-4 time), consisting mostly of passage-work on figures which have little to do with what is to follow. This *ritornello*, however, may be divided into three sections, or periods, corresponding in a measure to the first theme, first subsidiary, and second theme in the sonata form. Still, the form is by no means strongly marked; and the comparative irrelevancy of its thematic material makes it seem as though Vieuxtemps had here followed the sonata model more from habit than with any definite formal intent. The *ritornello* sounds the note of preparation, but does little else.

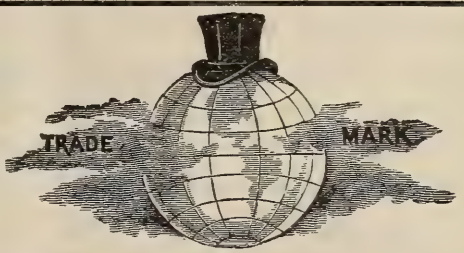
After a long-drawn closing cadence of the orchestra in D major, the solo violin enters with a long passage which has partly the character of dramatic recitative, partly that of arioso. This passage in D minor is at times

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simply, at others elaborately, accompanied by the orchestra. It merges after a while into a *moderato* movement, beginning in F major, but soon returning to D minor, in which the solo instrument develops a somewhat more sustained melody against a *quasi-cantabile* counter-theme in the orchestra. A brilliant unaccompanied cadenza for the solo violin follows, after which a turbulent transitional passage in the orchestra leads over to the next movement.

The second movement, *Adagio religioso* in E-flat major (12-8 time), opens with a solemn choral-theme, played *piano* in four-part harmony by the orchestra, two phrases of which are followed by some transitional harmonies, beginning in C minor and then modulating definitely to G major. On the closing G major chord the solo violin enters with some flowing arpeggj. After this the orchestra enters once more — in the tonic E-flat major, without any transitional modulation — with its choral-theme, which it develops at length, while the solo violin plays a more *cantabile* melody against it as a counter-theme. A melodious second theme now follows in the solo violin, simply accompanied by the orchestra, developed at considerable length, and passing through many modulations. A short transitional duet-passage between the solo instrument and the orchestral 'celli, accompanied by the harp, leads over to a return of the choral-theme, now played by the solo violin in the higher shifts, while its original counter-melody is sung by instruments in the orchestra, to a simple harmonic accompaniment and so-called "grand arpeggj" in the harp. A short coda, in which the second theme returns in the solo instrument, brings the movement to a close.

The third movement, Scherzo: *Vivace* in D minor (3-4 time), is quite regular in form. It consists almost wholly of the development of a bright, tricksy theme (in which the syncopated rhythm of the Viennese waltz — or "Strauss" waltz — is a prominent feature) by the solo violin, to a generally simple, but at times more complex, orchestral accompaniment. There is a Trio, *Meno mosso* in D major, in which the solo instrument begins with some phrases in double-stopping, alternating with brief suggestions in the orchestra of the theme that is soon to come. Then the solo violin takes up and develops a gracefully undulating melody against flowing arpeggj in the orchestra, the latter soon taking up the melody against similar arpeggj in the violin. Then the Scherzo is repeated.

The "martial" Finale is introduced by fourteen measures of orchestral *Andante* in D minor (4-4 time), taken from the introductory *ritornello* of the first movement. Then the main body of the movement, *Allegro* in D major (2-2 time), begins with a longish orchestral *ritornello*, in which a brilliant, march-like theme is extendedly developed, together with a good deal of subsidiary passage-work. The solo instrument then enters with some brilliant *bravura* passages, accompanied by the orchestra, and soon takes up and develops a more *cantabile*, but still brilliant and martial,



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second theme in the dominant, A major. Some cadenza-like passage-work follows, leading to a short *tutti* on figures from the first theme in the remote key of D-flat major, but soon modulating back to D major, after which the solo instrument develops the *cantilena* of a more sensuous and passionate third theme. A short transition leads to the resumption of the second theme by the solo violin in D major, soon followed by a return of the first theme in the orchestra, against running contrapuntal embroidery in the solo instrument. A short coda of cadenza-like passage-work brings the movement to a close. It will be noticed that, in this movement, the second theme is really the principal one. The form is quite free, but none the less clear and well balanced.

The orchestral part of this concerto is scored for ordinary full orchestra with harp. The score is dedicated to His Majesty, Friedrich Wilhelm IV., of Prussia.

Benjamin-Louis-Paul Godard was born in Paris on August 18, 1849, and died of consumption after a lingering illness at Cannes on January 11, 1895. He first studied the violin under Richard Hammer. In 1863 he entered the Paris Conservatoire, where he studied composition under Reber and the violin under Vieuxtemps, whom he accompanied on two concert tours to Germany. On January 31, 1884, his first opera, *Pedro de Zalamea*, was brought out at Antwerp. This was followed by *Jocelyn* (Brussels, February 25, 1888), *Dante et Béatrice* (Paris, 1888), and *La Vivandière*, given posthumously at the Opéra-Comique in Paris on April 1, 1895. Another opera, *Les Guelfes*, has remained in MS., and has, I believe, not been given. Besides these operas Godard wrote a good deal of orchestral, vio-

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Jocelyn, opera in four acts, the text adapted from Lamartine by Armand Silvestre and Victor Capoul, the music by Benjamin Godard, was first brought out at the Théâtre de la Monnaie in Brussels on February 25, 1888. The principal parts, Jocelyn and Laurence, were respectively sung by Engel and Mme Rose Caron. A considerable sensation was made by one of the scenes, in which the Bishop is guillotined on the stage. The boxes were nearly empty, but the great public of the pit and upper tiers applauded loudly. *Jocelyn* was afterwards given in Paris, at the Opéra-Populaire, on October 13, 1888. Capoul sang the title-rôle. Godard afterwards made two orchestral suites out of music from this opera, the first of which is played at this concert.

The first movement, Prélude: *Adagio* in G minor, opens with a weird theme in 3-4 time of very vague tonality, given out by the muted violins in unison, wholly without accompaniment. This simple exposition of the theme is followed by some passage-work which soon leads to the entrance of a bolder theme, given out in full harmony by the wind instruments, *Moderato* in 4-4 time, at first in D major, then in B minor. After this *fortissimo* outburst, the first theme (or rather a modal modification of it) returns *pianissimo* in the flute, accompanied in chromatic harmonies by a string-quintet, then by all the strings. Next follows an *Allegro moderato* movement in 2-4 time, in which a quaint sort of peasant dance-tune is

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briefly sketched out, leading to some concise developments of previously exposed thematic matter. The movement ends *fortissimo*, and is immediately enchained with the next-following one.

The second movement, "In the Mountains," is the Intermezzo between the first and second scenes (tableaux) of the first act of the opera. It begins, *Moderato quasi Allegretto* in B-flat major (4-4 time), with a florid mountaineer melody, which is developed by various wind instruments, in alternation with a more smoothly flowing theme in G major, given out in octaves, at first by the English-horn and 'celli, then by the wood-wind, over a simple chord accompaniment. The form of this movement, like that of the first one, is perfectly free and adheres to no traditional plan.

The third movement, Entr'acte Gavotte in A minor (*Andante*, 2-4 time), is the orchestral Intermezzo between the first and second tableaux of the third act. It is a dainty little Gavotte for muted strings, and is very concisely developed.

The fourth movement is the Carillon from Act IV. The stage-direction is: "At the back of the stage, a temporary street-altar.— At the right, a house, through the open door of which Laurence's room is seen. At the left, an arch of green boughs, through which the procession is to pass." The movement is *Moderato* in A major (4-4 alternating with 12-8 time). A simple theme, imitating the chiming of bells, is worked out against various florid counter-figures, mostly of a joyous and rustic character.

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes (the second of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 1 bass-tuba, harps, a set of 3 kettle-drums, cymbals, bass-drum, snare-drum, triangle, and the usual strings,— to which are added in the last movement 4 bells in A, B, D, E.

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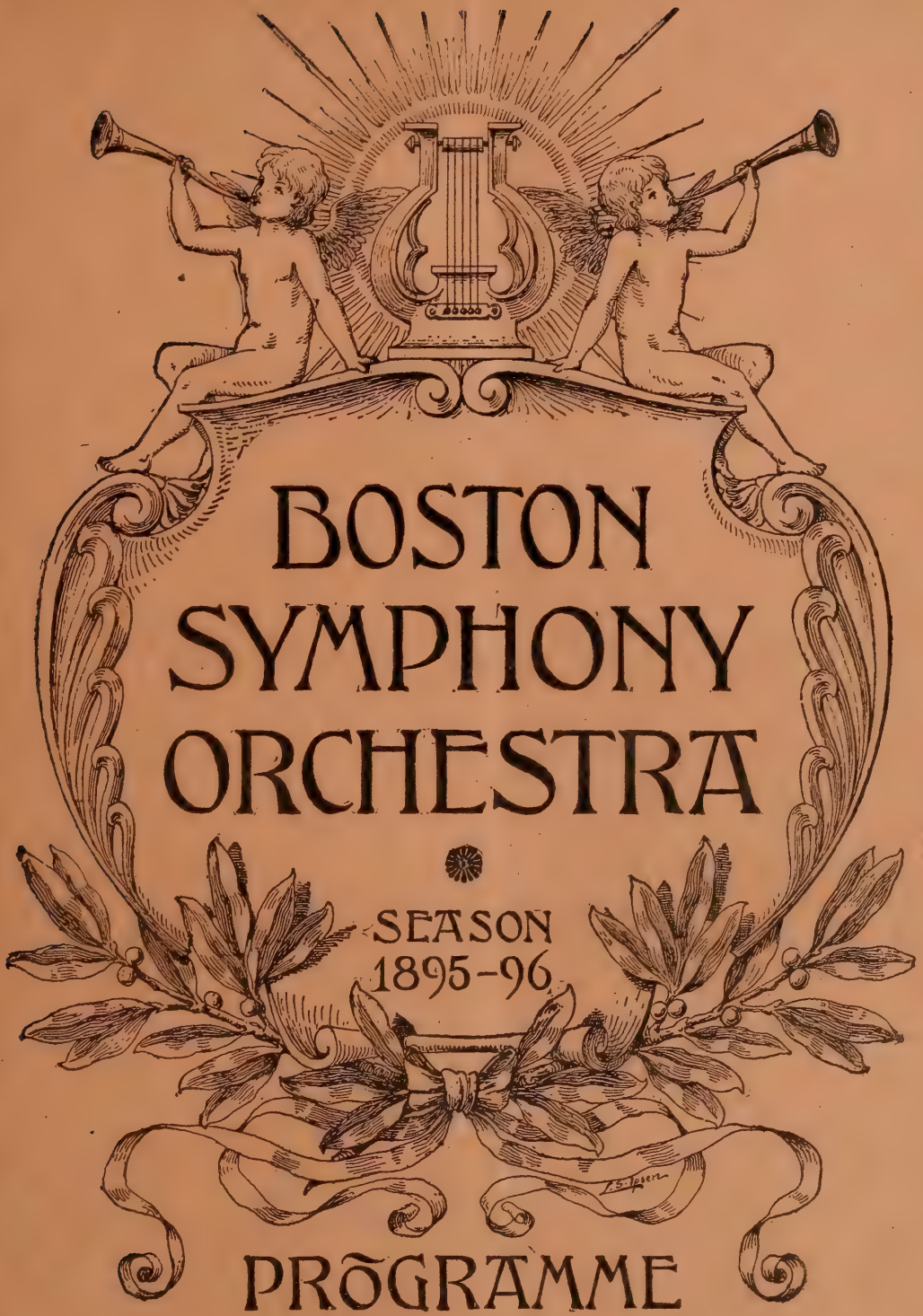
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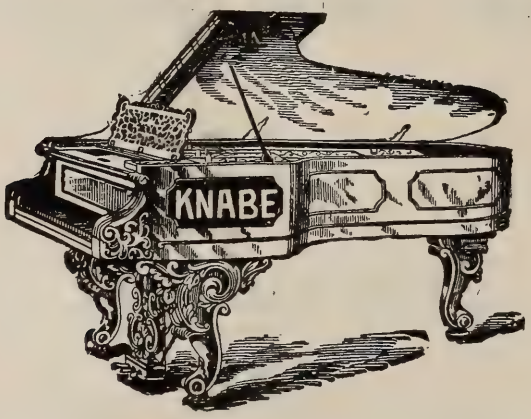
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PROGRAMME.

Heinrich Zöllner – – Orchestral Fantasia, "Midnight at Sédan"
(First Time.)

Moritz Moszkowski – – Concerto for Violin, in C major, Op. 30

I.	Allegro commodo (C major) – – – –	12-8
II.	Andante (G major) – – – – – –	4-4
III.	Vivace (C major) – – – – – –	4-4

Richard Strauss – – "Till Eulenspiegel's Merry Pranks," Op. 28
(First time.)

Ludwig van Beethoven Symphony No. 6, in F major, "Pastoral," Op. 68

I.	The Awakening of Cheerful Feelings on Arriving in the Country: Allegro ma non troppo (F major)	2-4
II.	Scene by the Brook-side Andante molto mosso (B-flat major) – – – – – –	12-8
III.	Merry Meeting of Country Folk: Allegro (F major) – – – – – – – –	3-4
IV.	Thunderstorm, Tempest: Allegro (F minor) –	4-4
V.	Shepherds' Song. Glad and Thankful Feelings after the Storm: Allegretto (F major) – –	6-8

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The son, HEINRICH ZOLLNER, was born in Leipzig on July 4, 1854, and is still living. He studied music under Karl Reinecke, Salomon Jadassohn, Ernst Friedrich Eduard Richter, and Ernst Ferdinand Wenzel at the Leipzig Conservatorium. In 1878 he was appointed Music Director at the University of Dorpat. In 1885 he went to Cologne, where he was appointed conductor of the Männergesang-Verein and professor at the Conservatorium. He has written a great many part-songs for men's voices,

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beside a number of more important choral and orchestral works. An opera, *Frithjof*, of which he wrote the text himself, was brought out in Cologne in 1884; and a music-drama, *Faust*, in four acts and a prologue, in Munich on October 19, 1887.*

ORCHESTRAL FANTASIA, "MIDNIGHT AT SEDAN" . HEINRICH ZÖLLNER.

This composition is the orchestral interlude between acts I. and II. of Zöllner's opera, *Bei Sedan*. On the fly-leaf of the score is printed the following: —

Night rests upon the fields of Sedan. The mists of the Meuse have risen, valley and mountain lie enveloped in a white, spectral mantle. The strokes of the midnight hour sound from the tower of Sedan cathedral. But hark! Does it not sound like a soft rapping in the bowels of the earth? What sound is this, that breaks the silence, uncannily muffled, and affrights the night-birds? What arises, tired and heavy, from the opening earth? — Crowds and crowds push their way upwards — by hundreds and thousands they rise from their graves, the gray features of the dead revive, their bony hands once more grasp their arms, the ranks form again. The sabres and breast-plates flash in the moonlight, the plumes wave on the helmets, the Imperial Eagle gleams. The masses crowd close together; dark resolution, dull hatred inspire the bloodless ghosts: to fight — to fight, that is their lot! To fight the ghostly battle at midnight!

But what soft plaint sounds over the field of death? Does it not sound like the sorrowful sobbing of mourning mothers and orphan children? Like the wail of all Humanity?

Crowd them back again, all thoughts of peace, home, wife, and child! To the attack! The horns sound, the drums roll! See the frightfully careering masses of cavalry! They fly onward on their spectral horses, they surround the shock of the opposing armies with inextricable knots, they fight man to man, body to body. But it does not last long, the proud masses are dispersed and annihilated; the heaps of slain lie mountain high, they are buried by thousands beneath their own steeds. Proud and metallic sound the fan-

*Another musician, ANDREAS ZÖLLNER, also noted for his male part-songs, was born at Arnstadt on December 8, 1804, and died at Meiningen, where he was music director, on March 2, 1862. He was no relation of the other Zöllners.

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fares of victory — mightier and mightier grows the attack — one thought alone lives in them: the foe must be thrown down — wholly — at once!

But yonder — to one side, near the skirt of the forest — who is there? Lies not there a German soldier, a French soldier by his side? The hands of both are clasped, as in brotherly harmony. They slumber on together to eternal rest — and their hands were joined in their last moments; both of us are men, are children of the same earth — the same love weeps for us both afar off! Let us not die as foes — death is a great reconciler!

And the night wind bears the distant sounds of a solemn melody over the battle-field — is it the last song of a dying hero? Or is it a warning call from superearthly fields: O be reconciled, ye hostile nations — look upon the dead of Sedan!

The above is a sufficient analysis of the composition, which is perfectly free in form and development. It is in C major, and is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, triangle, cymbals, snare-drum, kettle-drums, harp, and the usual strings.

Moritz Moszkowski was born at Breslau on August 23, 1854, and is still living. His father was a Pole. He got his musical education, at first in his native city, then the Conservatorium in Dresden, and at Stern's and Kullak's Conservatoriums in Berlin. He remained at this last institution some time as teacher. In 1873 he gave his first concert in Berlin. He soon won a considerable reputation as a pianist in Berlin and other German cities, also in Paris and Warsaw. As a composer he has become well known all over the musical world by his minor pianoforte works, and in a somewhat more restricted circle by more important orchestral compositions: a suite, a symphony, *Jeanne d'Arc*, and a violin concerto.

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The first movement, *Allegro commodo* in C major (12-8 time), opens with an orchestral *ritornello*, in which the first theme is brilliantly developed by the full orchestra, after which some passage-work leads over to the entrance of the solo instrument. From this point the movement consists simply of the development and working-out of this theme — with that of one or two subsidiaries, which are plainly derived from it — either by the solo violin or by the orchestra. The movement is exceedingly long and elaborate.

The second movement, *Andante* in G major (4-4 time), begins with some thoughtful preluding in the wood-wind, horns, and 'celli, after which the solo violin soon enters with the principal theme, which it develops at some length, accompanied by the strings and horn. Then follows a more florid subsidiary theme, carried through by the solo instrument to a more and more elaborate accompaniment; this is in turn followed by a chromatic *cantabile* second theme, given out and developed by the solo violin. These three themes constitute the thematic material of the movement, the remainder of which is devoted to their further elaboration.

The third movement, *Vivace* in C major (4-4 time), is built up on four themes. The first is worked up almost wholly by the orchestra against running contrapuntal passage-work, of the "*perpetuum mobile*" sort, in the solo violin. This is followed by a more passionate *cantilena* in the solo instrument, and this by a brilliant, march-like motive, given out in double stopping by the same. A more dashing melody, also given out by the solo violin, closes the list. The remainder of the movement is devoted to working-out.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Emile Sauret.

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The full title of this composition is: *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise — in Rondeauform — für grosses Orchester gesetzt von Richard Strauss.* I am somewhat in doubt as to the correct translation of this; "*nach alter Schelmenweise*" may mean "after an old rogue's-tune" (Rogues' March?), but may equally well mean "after old-time rogue's fashion." Let me venture to English it: *Till Eulenspiegel's Merry Pranks, set to grand orchestra — in Rondo-form — after an old rogue's-tune, by Richard Strauss.*

Till (or Tyll) Eulenspiegel is the hero of an old German tale, supposed by some to have been written by Dr. Thomas Murner (1475–1530). The story gives him out as a wandering Braunschweig mechanic, who plays all sorts of tricks on everybody, and always comes out ahead. The book has long been a popular classic in Germany, and has become almost identified with the folk-lore of the nation. For centuries Eulenspiegel has been as popular and familiar a mythical character in Germany as any hero in the *Deutschen Volksbücher* — as Santa Claus, Slovenly Peter, or Baron Münchausen is with us. The story has been published in an English translation (I imagine, with frequent expurgations *in usum Delphini*) as *Tyll Owlglass.**

Of Richard Strauss's composition the analyst can say that it is in F major, and shows evident traces of the rondo-form. But it is a musical joke, very free in development, and its humorous side is plainly intended to be its most prominent one. Its character changes from the lively and sprightly to the grotesque, the violent, the tender and passionate,— for Eulenspiegel could make love on occasion,— and the simply jovial. Often the music reaches the point of broad burlesque and farce.

*The name Eulenspiegel means literally "Owl's Mirror."



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This composition is scored for 1 piccolo-flute, 3 flutes, 3 oboes, 1 English-horn, 1 small clarinet in D, 2 ordinary clarinets, 1 bass-clarinet, 3 bassoons, 1 double-bassoon, 4 horns (with 4 additional horns *ad libitum*), 3 trumpets (with 3 additional trumpets *ad libitum*), 3 trombones, 1 bass-tuba, kettle-drums, triangle, cymbals, bass-drum, snare-drum, 1 watchman's rattle, and the usual strings. The score is dedicated to Dr. Arthur Seidl.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

VI.

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this period was its strict impersonality, its lack of expression of individual emotion. In so far as it occupied itself with emotion at all, it dealt in generalities. Its expression was purely typical, not individual. Indeed Music was the last art to feel the effect of the general tendency of the Renaissance; it was the youngest of the fine arts, and had not quite the daring of its elder sisters. Upon the whole, it had not fully entered upon its classic period, when the other arts were already beginning to respond to the touch of Renaissance romanticism. But Music could not long escape the influence of the reigning spirit of the times. Singers, especially great ones, began to tire of merging their individual talent in the mass of voices of the choir, and longed for an opportunity to concentrate the attention of their listeners upon themselves. In other words, they wanted to sing solos. But monodic music was but little developed at that time. To be sure, the development of the Folk-song had been given a tolerably strong impulse in an artistic direction by the French and Spanish Troubadours and Trouvères of the eleventh, twelfth, and thirteenth centuries, and by the German Minnesinger of the twelfth, thirteenth, and fourteenth. But the graceful art of the Minnesinger was gradually smothered under the mass of arbitrary and pedantic rules established by their bourgeois successors, the Meistersinger; and the growth of Counterpoint threw all artless or artistic song-singing well into the shade, so that, in the days when Counterpoint flourished in its fullest glory, hardly any artistic monodic music existed at all. The little *frottole* and *villanelle* that Italian nobles were wont to coo forth over their lutes and mandolins could hardly rank as an artistic form of much dignity. Musically considered, they were hardly songs or monodies at all, but merely bits of counterpoint — and often precious poor counterpoint, too — in which the love-stricken singer sang one part, and played what he could of the rest on his instrument. Such things could very well pass muster as a sort of musical *vers de société*, but were not worthy of the mettle of great artists.

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But the growing thirst for the musical expression of individuality foreboded a change in the Art of Music; the more so that, by near the end of the sixteenth century, the forms of Counterpoint were being rapidly exhausted by Palestrina, Gabrieli, and their great contemporaries. Counterpoint had reached its culmination, and the world was anxiously inquiring: "What next?"

From the time of St. Ambrose to that of Palestrina, the Church had been the leading musical power. The new movement I am now about to describe sprang directly from the art-loving Italian noblesse, from what we may call polite society.

One of the striking features of the Renaissance movement was an attempt to make the fine arts return to the imitation of classic Greek and Augustan models. That any real return to Greek or Roman Art was practically impossible seems to have struck no one. Yet the sort of sham Hellenism we find in Renaissance Art and Literature was not so transparent a make-believe that people at the time could not easily convince themselves that they were very classical indeed — which was tantamount to believing themselves as nearly æsthetically perfect as possible. Apart from the fact that the writings on Art by the great classic authors were still as unquestioned authorities as the Bible was, in matters of Faith, the idea of reviving classic Art in all its purity was peculiarly fascinating to the then *dilettanti.*

Now, Netherlandish and Italian Counterpoint, although far more truly Hellenic in spirit than was suspected at the time, was as inveterately un-Hellenic in form as possible; and, notwithstanding the wondrous purity and beauty of the works of the great masters of the Roman and Venetian schools, the question could not be long in coming up: "What would Plato have said to it all?" It became only too evident that Counterpoint was lamentably un-Platonic! In the first place, the words of the text could not be distinctly heard; in the next place, the exigencies of counterpoint were such that the prosodical quantity of the syllables and the rhetorical accentuation of the sentences had often to be disregarded, so that, even had the

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text been distinctly audible, all correct declamatory singing was out of the question. A reform of some sort was plainly imperative.

The reform began a little before the beginning of the seventeenth century, and was mooted by a coterie of art-loving nobles in Florence, among whom are especially to be mentioned Giovanni Bardi, Count of Vernio; Piero Strozzi, Vincenzo Galilei (father of the famous Galileo Galilei), and Jacopo Corsi.

In looking back upon the writings and doings of these men, it is hard to feel much sympathy with them. They looked at Music, as Carlyle might have said, more through logic-spectacles than with the artist's eye; it is evident that they had too little real appreciation and understanding of the music they attacked to be really competent to handle the subject well. Theirs was not a truly musical point of view. They either had no feeling, or had reasoned themselves into having none, for the great and beautiful things achieved by the contrapuntal masters, but only an eye for the one thing which contrapuntal music had not accomplished up to their time. It is almost in vain that we look for intelligent musical criticism from them; they seem not to have cared to distinguish between good counterpoint and bad; their sense for specific musical beauty seems to have been slight. They started with a prejudice, and worked blindly. Yet they had the advantage of thorough conviction, and, though the negative and destructive part of their doctrine was utterly false, the positive and constructive part had the good luck to be true. This was that Music was capable of directly intensifying the emotional expression of Poetry. The corollary they added to this was a *non sequitur:* that the only true aim of Music was to heighten the emotional expression of Poetry; that Music *per se* was a vain ear-tickling, beneath the notice of all cultivated men, and that all music should spring directly from the poet's verse.

Does not all this sound like Richard Wagner? Indeed one is not a little surprised to find how very Wagnerish in thought, style, and expres-

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sion, even to some minute details, some of their writings are. The very first logical result of their dogma was to enforce the abandonment of concerted singing, which, at that time, was only known under the forms of strict counterpoint and the *faux-bourdon.*

These Florentine dilettanti, especially Vincenzo Galilei and Bardi, set themselves to write solo music, with as simple an instrumental accompaniment as possible, in which the voice-part should strictly follow the metre and natural emphasis of the poetic text. Care was also taken to let the melodic inflections follow as closely as might be the natural inflections of the voice in declamation. That is to say, the music was to be purely dramatic and emotional. These first attempts were performed with flattering success at the house of Bardi; they were rude and bungling enough, but were hailed as the first fruits of a Platonic palingenesis in Music.

No doubt the whole business would have been a mere flash in the pan, and the Bardi coterie have degenerated into a pedantic mutual-admiration society, had not two real musicians been drawn within the circle and induced to apply their genius and technique in the new direction. These were GIULIO CACCINI (oftener known as GIULIO ROMANO, like his famous name-sake, the painter) and JACOPO PERI.

Although Galilei and one Giovanni Battista Doni—an ardent adherent of the reform, and a very terrible fellow indeed—did their uttermost, in their well-nigh endless pamphlets, to prove that every acknowledged rule of Counterpoint, that is, every hitherto accepted rule of musical composition, was not only gratuitously empirical, but fundamentally wrong and vicious, the musicians Caccini and Peri had too much intrinsically musical perception to pay their noble patrons the flattering homage of directly infringing upon the old rules. They were perfectly willing to accept the new theory, in so far as it proclaimed that Music can do more than merely *please* the ear; but they seem tacitly to have acknowledged, between themselves and the wall, that, whatever Music can do, there is one thing that it absolutely

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must not do, and this is, it must not *offend* the ear. So Caccini and Peri satisfied their patrons' demand for dramatic and declamatory music, without breaking through those laws which govern all music, contrapuntal or otherwise.

Caccini's great work was a set of madrigals and sonnets, published in 1602 by the heirs of Giorgio Marescotti in Florence, and entitled *Le nuove musiche di Giulio Caccini detto Romano* (The New Music by Giulio Caccini, called Romano). It was an epoch-making work, and may be set down among the beginnings of Modern Music. Upon the whole, the reform met with singularly little opposition — the world was ready for it — and composers in the new style soon sprang up all over Italy. The *Nuove musiche* had a positive triumph. What the new style was, is easily told. It was to all intents and purposes what we now call recitative, though a tendency to let the music fall into regular rhythmic periods soon showed itself, and the voice-writing gradually became more and more melodious.

The history of the growth of this monodic style is so interwoven with that of the Opera that I must postpone all special study of it until I reach that subject. Suffice it to say here that, with the Florentine Music Reform, Music had acquired at one plunge what it had lacked for over twelve centuries; that is, the power of individual emotional expression; in other words, Music suddenly became dramatic.

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there was for some time considerable confusion in the numbering of the two works. On the autograph score of the *Pastoral* stands in Beethoven's own hand:

Sinfia. 6ta. Da Luigi van Beethoven. Angenehme heitre Empfindungen welche bey der Ankunft auf dem Lande im Menschen erwa — Allo ma non troppo — Nicht ganz geschwind — N.B. die deutschen Ueberschriften schreiben sie alle in die erste Violini — Sinfonie von Ludwig van Beethoven.

(6th Symph. By Lu'gi van Beethoven. Pleasant cheerful feelings which awa[ke] in man on arriving in the country — Allo ma non troppo — Not very fast — N.B. the German headings all to be written in the first Violini — Symphony by Ludwig van Beethoven.)

The directions about writing the German headings to the several movements in the first violin parts are evidently addressed to the copyist.

Both the *Pastoral* and the C minor symphonies were brought out at the same concert, in the Theater an der Wien in Vienna on December 22, 1808. And here the confusion in the numbering began. The *Pastoral* was set down on the program as No. 5, and the C minor, as No. 6. The *Pastoral* was described on this program as follows:

Pastoral Symphonie (No. 5), mehr Ausdruck der Empfindung als Malerey.

1stes Stück. Angenehme Empfindungen, welche bey der Ankunft auf dem Lande im Menschen erwachen.

2tes Stück. Scene am Bach.

3tes Stück. Lustiges Beysammenseyn der Landleute; fällt ein

4tes Stück. Donner und Sturm; in welches einfällt

5tes Stück. Wohlthätige, mit Dank an die Gottheit verbundene Gefühle nach dem Sturm.

(Pastoral Symphony [No. 5], more expression of feeling than painting.

1st Piece. Pleasant feelings which awake in man on arriving in the country.

2nd Piece. Scene by the brook.

3rd Piece. Jovial assemblage of the country folk, interrupted by

4th Piece. Thunder and storm, interrupted by

5th Piece. Beneficial feelings, connected with thanks to the Deity, after the storm.)

The final headings, which are to be found in the published score of the

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symphony, are given on the program of this concert. It appears, however, that the idea of putting descriptive headings of any sort to the several movements was an afterthought of Beethoven's. In the sketch-book which contains numerous sketches for the first movement (now in the British Museum), we find: "*Sinfonie caracteristica. Die Errinnerungen von der (dem?) Landleben* (Characteristic symphony. The recollections of life in the country)." There is also a note to the effect that "*Man überlässt dem Zuhörer sich selbst die Situationen auszufinden* (The listener is left to find out the situations for himself.)

It has been reported — I now forget where — that Beethoven took several of the themes in this symphony from Styrian and Carinthian folk-songs; how true this is, I do not know. At all events, if Beethoven really did make use of popular material in this work, he followed his usual plan of so remodelling it that it smacks of nothing but Beethoven himself.

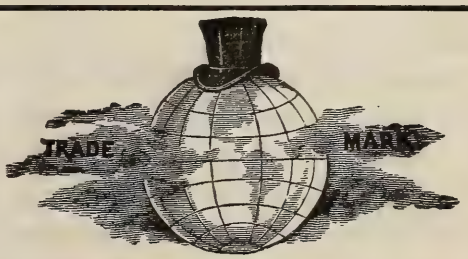
The first movement, Awakening of cheerful feelings on arriving in the country: *Allegro ma non troppo* in F major (2-4 time), opens immediately, without a slow introduction, with the exposition of the first theme in *piano* by the strings. The more *cantabile* phrase in the antithesis of this theme is worth noting, as it assumes an independent thematic importance later on in the movement. The simple exposition of the theme is followed by some *crescendo* passage-work on its principal figure, leading to a *forte* repetition of the theme itself by the full orchestra, this time, however, without the *cantabile* phrase of the antithesis. This outburst is immediately followed by the first subsidiary (still in F major): triplet repercussions in the clarinets, bassoons, and horns, interspersed with developments on a figure from the first theme in the first violins. Then follows the second theme (in the dominant, C major): a waving arpeggio figure which passes from the first violins into the second, thence into the 'celli, and then the double-basses; it is next taken up by the clarinets and bassoons, against a

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melodious counter-theme, at first in the flute, then in the 'celli and double-basses, to tremulous harmonies in the other strings. This whole development of the second theme is in gradual *crescendo* from *piano* to *forte*, and reposes on a regular alternation of dominant and tonic harmony (very much on the general plan of the so-called "Rossini" *crescendo*). It is immediately followed by a second subsidiary in 3rds, at first brilliant, then more tenderly melodious, which also is worked up in *crescendo*. A more rustic conclusion-theme, over a drone-bass, follows, and is developed in *diminuendo* up to the repeat at the end of the first part of the movement.

The free fantasia is very long, yet it contains the working-out of the first theme only. This working-out is conducted, to a great extent, on a plan, the utter simplicity of which is saved from monotony of effect only by the inherent vivacity of the theme itself and by the admirable beauty of the harmonic progressions. The scheme is this: a figure taken from the first theme is repeated over and over again, first by one instrument, then by another, over sustained harmony in the clarinets, bassoons, and horns, and triplet arpeggj in the violas and 'celli, *poco a poco crescendo;* the harmony changes only every twelve or sixteen measures. When two harmonies have been exhausted in this way, a little interlude of free play with the figure follows, and then another long-drawn *crescendo* on two harmonies begins and is carried through like the previous one. A more monotonous-seeming plan could hardly have been devised; yet the effect is magically beautiful. After a while, however, the working-out grows more elaborate, the hitherto neglected *cantabile* phrase from the antithesis of the first theme now coming to the fore, and being treated almost as an independent theme.

The free fantasia merges almost imperceptibly into the return of the first theme in the tonic at the beginning of the third part. This part is practically an exact repetition of the first, save that the second theme and what follows are now in the tonic, instead of in the dominant. A short coda closes the movement.

The second movement, Scene by the brookside: *Andante molto mosso* in B-flat major (12-8 time), begins with the exposition of the first theme in the first violins, over a smoothly flowing accompaniment on a triplet figure in the second violins, violas, and two 'celli *soli* with mutes. As was to be noted in the theme of the first movement, we find also in this theme that the thesis is quaint and rustic in character, whereas the antithesis assumes the shape of a more sustained *cantabile* melody. With the entrance of the antithesis the flowing accompaniment in the second violins, violas, and 'celli *soli* changes from its triplet movement to waving sixteenth-notes. This exposition is forthwith followed by a repetition of the theme by the clarinet and bassoon in octaves, over a figural elaboration of the original accompaniment in the lower strings, with oft-recurring trills in the first violins. A sensuously languid second theme follows (still in the tonic, B-flat major), at first in the strings, then taken up and briefly developed by



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various instruments, not without hints at contrapuntal imitation. A quaint and very short conclusion-theme leads over to the working-out. The remainder of the movement, which is very long and elaborate, consists wholly of more and more cunningly embroidered developments on the thematic material already exposed. These developments sometimes assume the shape of mere repetition, in various keys, and at others that of actual working-out. The figural elaboration of the accompaniment of the first theme, whenever it reappears entire, goes on constantly increasing. The little ornamental ascending arpeggio-figure in the flute which makes its appearance after a while is said to be in imitation of the song of the yellow-hammer. The movement closes with a short coda, in which there is an actual trio-dialogue between nightingale (flute), quail (oboe), and cuckoo (clarinet), the frank realism of which is quite cured by its musical beauty.

The third movement, Jovial meeting of the country folk: *Allegro* in F major (3-4 time), is really the scherzo of the symphony. The form of the first theme is peculiar: the thesis begins in F major and ends in the relative D minor; the antithesis is in D major throughout. This theme is developed — one might almost call it, worked out — with great brilliancy; it is followed by a still quainter second theme (still in the tonic, F major) played by the oboe over regularly pulsating middle-parts in waltz-rhythm in the violins. The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon player can only get the notes F, C, and octave-F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F without stopping. A return of the first theme leads *crescendo e stringendo* to what is really the trio of the movement, *In tempo d' Allegro* in F major (2-4 time), in which a

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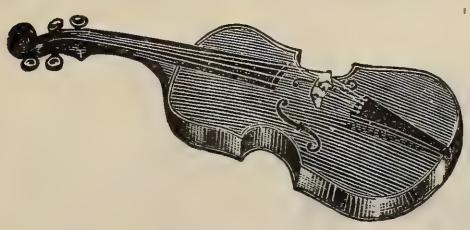
strongly accentuated and rather loutish rustic dance-tune is simply developed in *fortissimo* by the full orchestra. It is followed by a return of the first theme of the scherzo, which is developed as before, up to the point where the second theme should enter, the tempo gradually increasing to *Presto.* Here, however, the merry dance is suddenly interrupted by the thunder-storm.

The fourth movement, Thunder-storm, Tempest: *Allegro* in F minor (4-4 time), is a piece of perfectly free tone-painting, in which, however, a certain balance and symmetry of musical form are not wanting. Nearly all the familiar sounds of a thunder-storm in the country are here more or less vividly suggested — the chromatic howling of the wind, the whizzing of the rain against the leaves. Thunder and lightning are of course suggested; and it is to be noted that Beethoven here invariably makes the thunder-clap *precede* the lightning-flash — but with such vigor of *musical* effect that comparatively few persons have noticed the solecism. This movement is immediately enchained with the following one.

The fifth movement, Shepherds' Song, Glad and thankful feelings after the storm: *Allegretto* in F major (6-8 time), opens with a blithe call of the clarinet over a double organ-point on dominant and second degree (C and G), which is answered by a modification of the same phrase in the horn, over the same double organ-point with the addition of a third one on the tonic, F, below it. This accumulation of unprepared organ-points gave F.-J. Fétis the queerest qualms; but Beethoven knew quite well what he was about. This introductory phrase, coming after the clearing up of the storm in the preceding movement, has all the effect of a sudden ray of sunshine.* Its repetition by the horn is immediately followed by the first

* I remember a curious incident at a performance of this symphony in the Music Hall. It was at one of the old Thursday afternoon concerts of the Harvard Musical Association. The afternoon was abominable: rain, East wind, and all the horrors for which New England weather is notable. It was almost as dark as on the famous yellow day. Just the weather to furnish a good *mise en scène* for the thunder-storm of the *Pastoral.* But, just at the moment when the clarinet began its phrase at the beginning of the last movement, the bright sunshine suddenly burst into the hall through the *plein-cintre* windows! It was as if the weather had cleared up to order.

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theme, given out by the strings against sustained harmonies in the clarinets and bassoons. This theme is soon seen to be based on a figure from the opening clarinet and horn-call. It is given out three times in succession: first as an upper voice in the first violins, accompanied by the clarinets, bassoons, violas, and 'celli *pizzicati;* then as a middle voice in the second violins, against a twittering accompaniment in the first, repeated chords in the clarinets, bassoons, and horns, and *pizzicati* in the violas and basses; then by the full orchestra, with the theme still as a middle voice in the clarinets, violas, and 'celli. After this elaborate exposition — which forms a gradual *crescendo*, ending in *fortissimo* — a more nervous subsidiary enters (still in the tonic) and is strongly developed by the full orchestra. A brief transition-passage on the opening clarinet-call (taken up by various instruments) leads to a somewhat shortened repetition of the previous development of the first theme, with more elaborate figuration in the accompaniment. Toward the end, it modulates to the sub-dominant, B-flat major, in which key the second theme now makes its appearance — in 6ths and 3rds in the clarinets and bassoons, against arpeggj in the violas, the whole orchestra coming in on the last beat of every phrase. The remainder of the movement is little more than a series of repetitions of what has gone before, the first theme reappearing sometimes in its original form, sometimes in flowing figural variation, interspersed with passages of contrapuntal working-out.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which are added 2 trombones in the fourth and fifth movements, and 1 piccolo-flute in the fourth. The score is dedicated to Prince von Lobkowitz and Count Rasoumoffsky.

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PROGRAMME.

A. Foote - - - - - - - - - - - Suite
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Schumann - - - - - - - - Concerto for Violoncello

Mozart - - - - - - - - Symphony in G minor

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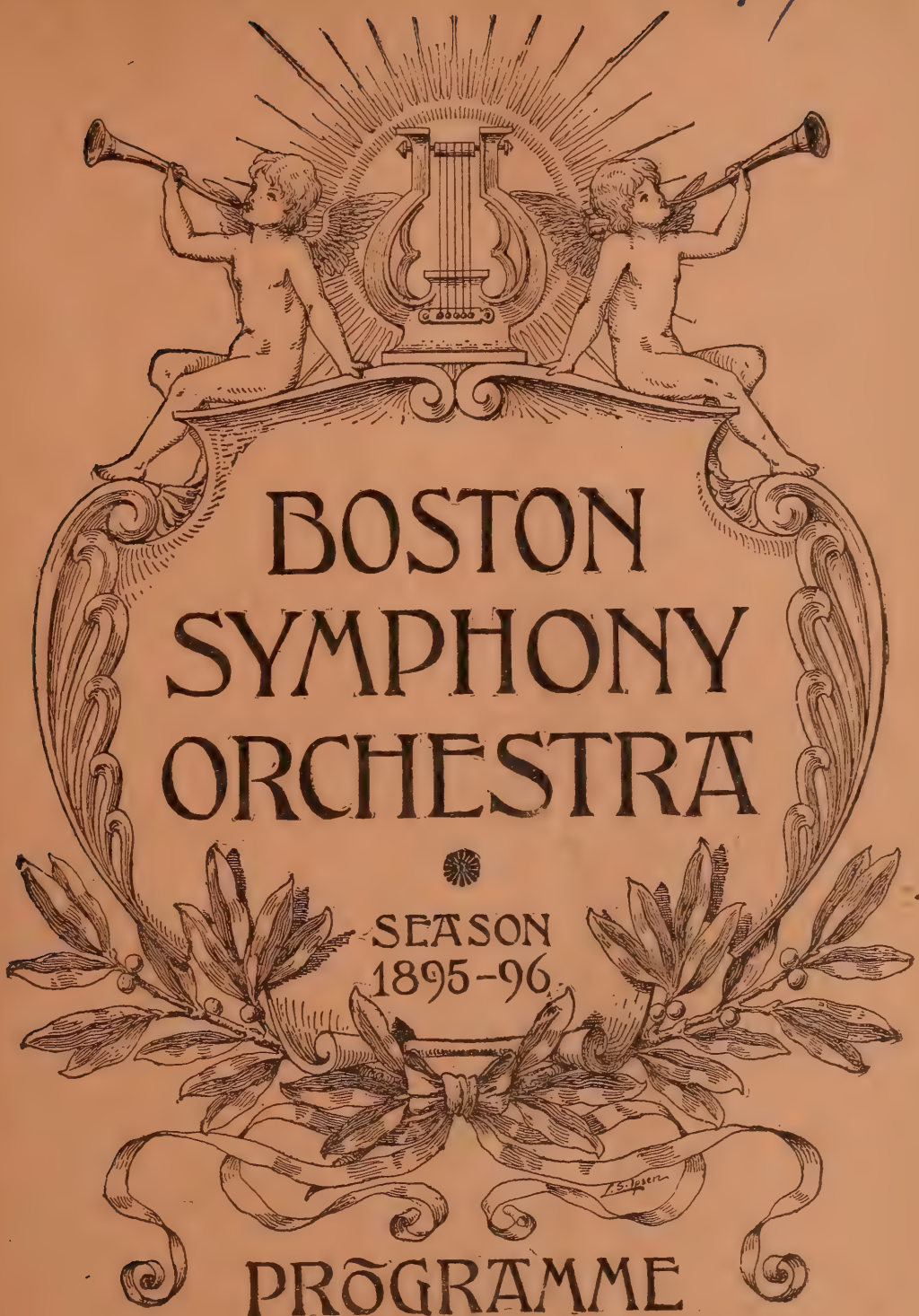
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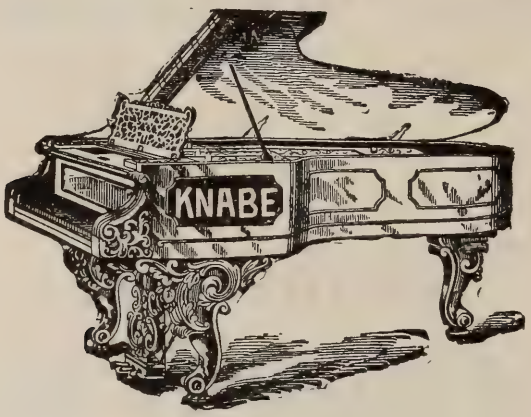
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PROGRAMME.

Arthur Foote – – – – – – [Suite in D minor, Op. 36

(First Time.)

I.	Allegro energico (D minor)	6-4
II.	Espressivo, non troppo Adagio (B-flat major)	2-4
III.	Tema con Variazioni: Andante espressivo, con moto (G minor)	2-4
IV.	Presto assai (D major)	3-4

Robert Schumann – Concerto for Violoncello, in A minor, Op. 129

I.	Nicht zu schnell (A minor)	4-4
II.	Langsam (F major)	4-4
III.	Sehr lebhaft (A minor)	2-4

Wolfgang Amadeus Mozart – Symphony in G minor (Koechel, 550)

I.	Allegro molto (G minor)	4-4
II.	Andante (E-flat major)	6-8
III.	Menuetto: Allegro (G minor)	3-4
	Trio (G major)	3-4
IV.	Finale: Allegro assai (G minor)	4-4

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The first movement, *Allegro energico* in D minor (6-4 time), opens with its strong first theme, which is developed at length in alternation with two subsidiary passages, both of which are, however, plainly based on material taken from the first theme itself. After a while, a more *cantabile* second theme sets in, *Poco più animato* in the strings, and is developed even at greater length by them and the wood-wind and horns, until the first theme returns and some elaborate working-out begins. This leads to a second return of the first theme, as at the beginning of a third part, after which the second theme comes back again, and a brilliant coda brings the movement to a close. The form is a free and rather rudimentary application of the sonata-form.

The second movement, *Espressivo, non troppo Adagio* in B-flat major (2-4 time), begins with the exposition and extended development of a *cantabile* theme by the strings, to which are soon added the wood-wind and horns, the figuration in the accompaniment gradually growing more and more elaborate in the wind instruments. After a long *crescendo* has ended in *fortissimo*, the theme is repeated in a somewhat different development than at first, leading to a strong subsidiary passage in all the brass. A second theme is then developed in the wood-wind and horns, against a flowing arpeggio accompaniment in the strings, leading to a return of the subsidiary passage, now given out *fortissimo* by the full orchestra. Some transitional passage-work on the second theme then leads to a return of the first theme, with the melody in the first 'celli and first and third horns, against wavering arpeggj in the violins and *staccato* chords in the wood-wind; after a while the melody passes into the first violins, the accom-

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paniment remaining much the same. The movement closes with a short free coda.

The third movement, *Andante espressivo, con moto*, in G minor (2-4 time), is in the form of a theme with variations. The theme is simply given out in plain harmony by the strings, to which some wind instruments are added later on. Then follow seven variations, contrapuntal for the most part, but strongly and sharply contrasted in character.

The fourth movement, *Presto assai* in D major (3-4 time), consists of the free development of two contrasted themes, the working-out being largely contrapuntal, at times fugal, in character.

This suite is scored for 2 flutes (one of which is interchangeable with piccolo), 2 oboes (one of which is interchangeable with English-horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, harp, and the usual strings.

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The first movement, *Nicht zu schnell* (Not too fast), in A minor (4-4 time), opens with four introductory measures of sustained harmony in the wood-wind, with *pizzicato* chords in the strings. The solo 'cello then gives out the first theme, accompanied by the strings, and develops it at some length, until the full orchestra strikes in *forte* with the first subsidiary. This soon leads to the entrance of the second theme in the relative C major, in the solo instrument. The rather concise statement of this theme is followed by some brilliant subsidiary passage-work for the solo 'cello, which leads over to the free fantasia. The third part of the movement begins regularly

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with the return of the first theme in the tonic A minor; the development is much the same as in the first part of the movement, save that the second theme now comes in the tonic, A major, in which key and mode the movement continues to the end. A short coda of orchestral *tutti* leads over to a transitional, recitative-like phrase in the solo 'cello which enchains it with the next movement.

The second movement, *Langsam* (Slow) in F major (4-4 time), is a simple romanza for the solo instrument, based on a single *cantabile* theme, simply accompanied by the strings, with now and then a note or two in the wood-wind. Toward the end, some *stringendo* recitative-like phrases lead over to the next movement.

The third movement, *Sehr lebhaft* (Very lively), in A minor (2-4 time), opens with some preliminary skirmishing between the solo instrument and the orchestra; after a *crescendo tutti* passage, the solo 'cello gives out the first theme, which, singularly enough, begins in C major, but soon turns to A minor. Some brilliant subsidiary passage-work leads to the entrance of a second theme in the solo instrument,— figures from the first theme making their appearance in the accompaniment, however,— which is in turn followed by more passage-work, leading to a return of the first theme as an orchestral *tutti.* Next follows a short free fantasia of working-out, leading to the regular return of the first theme at the beginning of the third part of the movement. This part follows the same general plan as the first. A longish coda of brilliant passage-work for the solo 'cello closes the movement.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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ENTR'ACTE.

Musical Reminiscences of Boston Thirty Years Ago.*

It is difficult at times for us older ones to realize that a whole generation of concert-goers has sprung up, who do not remember the old symphony concerts of the Harvard Musical Association — let alone those of the older Orchestral Union and still older Germania. I can still remember the Germania concerts under Carl Bergmann's régime, just before he went to New York and was succeeded by Mr. Zerrahn. I can't remember much about them, to be sure, only one or two incidents being firmly engraved on my memory. At one of the afternoon public rehearsals,— for there were afternoon public rehearsals then, as now,— all the seats on the floor of the Music Hall had been taken up, and the small audience occupied the galleries. There used to be no printed programs at these rehearsals, but Bergmann would announce the several numbers *viva voce* — and often in the most remarkable English. One of the numbers on the occasion I speak of was the *Railway Galop* (composer forgotten), during the playing of which a little mock steam-engine kept scooting about (by clock-work?) on the floor of the hall, with black cotton-wool smoke coming out of its funnel. I have a vague recollection, too, of another rehearsal, at which something nefarious had happened to the heating apparatus, so that the temperature was somewhere in the forties. Dresel played a concerto with his overcoat on, the sleeves partly rolled up and the bright red satin lining flashing in the faces of the audience. Brignoli sang something too, in a black cape

*These are, in the strictest sense of the term, what they purport to be: *Reminiscences*. I have consulted nothing but my memory.

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that made him look like Don Ottavio — and persisted in singing with his back to the audience.

But, with Mr. Zerrahn's accession to the conductorship, came a blank which my memory cannot fill up: I was in Europe, and my reminiscences knot on again with the year 1860. Boston then had the Orchestral Union, the Handel & Haydn Society, the Mendelssohn Quintet Club, and — for pianoforte playing — what was sometimes jokingly called the "Ottoman Quartet." The four leading resident pianists — Otto Dresel, B. J. Lang, Hugo Leonhard, and J. C. D. Parker — were fond of playing pieces for eight hands (*a otto mani*) in public, now and then; hence the nickname. The Mendelssohn Quintet Club, the only organization which gave instrumental chamber-music then, consisted of Wilhelm Schultze (*first violin*), Carl Meisel (*second violin*), Thomas Ryan (*first viola* and *clarinet*), Göring (*second viola* and *flute*), and Wulf Fries ('*cello*). Only two of these artists were original members of the club: Ryan and Fries. August Fries (the original first violin) had gone back to Norway (or was it Sweden or Denmark?), and Riha — so spelled out of compassion for Anglo-Saxon incapacity to wrestle with his real name, Drzjr — (one of the original violas) was dead. Schultze was also leading first violin in the orchestra, as Ryan and Wulf Fries were leading viola and 'cello.

What a time of it that old Orchestral Union had! Their concerts came on Wednesday afternoons, and were at first very well attended. But, with the war, audiences began to drop off as the times grew harder. The orchestra was a very variable quantity: there were only two horns, and a second bassoon was not to be thought of. The second bassoon-part had to be played on a 'cello; and uninitiated visitors used sometimes to wonder



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what that solitary 'cello was doing in the midst of the wood-wind. Hamann, the first horn, had little technique, but a good tone, and was moreover an excellent musician; he had a fad of playing the easier Mozart, Haydn, and Beethoven horn-parts on a real plain horn, which he had had made to order and viewed with unconcealed affection. I don't think there were ever more than six first violins; I certainly remember one performance of the seventh symphony with only three first violins and two second. The solitary bassoonist was conspicuous by his singularity, not by his virtuosity. I remember a benefit concert tendered to Mr. Zerrahn, at which a small picked "chorus of young ladies" sang the "Lift thine eyes" terzet from *Elijah;* the few measures of introductory tenor recitative were played as a bassoon solo, and the hapless bassoonist got most of the notes wrong. I don't think I have ever heard such a tremulous tone issue from any other wind instrument.

But nothing could ever fluster Mr. Zerrahn; I never saw him lose his head, nor any performance come to grief under his bâton. And, with the orchestral material and few rehearsals of those days, things were on the verge of coming to grief pretty often. At one of the Handel & Haydn festivals (I think the first one, the demi-centennial), the then famous boy soprano, Richard Coker, sang Meyerbeer's "*Robert, toi que j'aime*" at an afternoon concert. He was accompanied on the pianoforte by his father. When the air was about half through, Coker, Sr., discovered to his dismay that the remaining sheets of the music were missing; Mr. Zerrahn immediately sprang to the conductor's desk, waved his bâton, and the rest of the air was accompanied from memory by the orchestra.

I remember another instance of Mr. Zerrahn's presence of mind. It was

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at a performance of Mendelssohn's *Hymn of Praise* by the Handel & Haydn. The tenor had just finished that air with the incomprehensible words, ending with the oft-repeated question: "Watchman, will the night soon pass?" In reply to this, the soprano should strike in unaccompanied, in D major, with "The night is departing," twice repeated, the wood-wind coming in *piano* on the second "departing," and the whole orchestra *fortissimo* on the last syllable. On this occasion, the soprano was standing a little farther forward on the stage than Mr. Zerrahn; so she could not see his beat without turning her head. She struck in bravely with her "The night is departing," but unfortunately not in D major — it was fairly and squarely C major, a whole tone flat. A shudder ran through the orchestra and a good part of the audience; what was Mr. Zerrahn to do with the ensuing chorus in D major? His mind was made up in a second; he motioned to the wood-wind not to come in with their chords, and patiently waited for the hapless soprano to finish her phrase, and then let the orchestra come in with its D major *fortissimo* afterwards, instead of on the last syllable. But now came one of the most comical tugs of war I have ever witnessed between singer and conductor. Of course the soprano was entirely unconscious of having made a mistake; so, not hearing the usual 6–4 chord on her second "departing," she evidently thought the wind-players had counted their rests wrong, and held her high G (which ought to have been an A) with a persistency worthy of a better cause, to give them a chance to catch up with her. She held that G on and on, looking as if she would burst; but still no 6–4 chord! Mr. Zerrahn waited imperturbably with his bâton expectantly raised. At last — it seemed like hours — human lungs could hold out no longer, and the breathless soprano

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landed panting with her final "ting" on C-natural, amid a deathlike silence of orchestra and chorus. You could have heard a pin drop. Just as she was turning round to see why she had been thus left in the lurch by the accompaniment, Mr. Zerrahn's bâton came down with a swish, and the orchestra thundered out its D major — this unlooked-for tonality evidently gave the poor soprano a shock, as if a glass of ice-water had suddenly been thrown in her face. At last she realized what she had been doing.

We had opera in those days, too. Max Maretzeck was the great operatic gun then, both as impresario and conductor; I think his companies still kept up the old title of "Havanna Troupe." The Boston Theatre was his battle-field; the dress-circle — that is, all of the first balcony behind the first two rows of seats — was cut up into open boxes, the partitions coming up no higher than the arms of the seats. But I never could discover that people "took a box"; the seats were sold separately, just as if the partitions did not exist. The entrance to the top gallery was 50 cents, though it was afterward raised to a dollar. The opera orchestras were pretty small, and not of the best quality; but, as the huge modern scores had not come in, the parts were generally well enough filled. There was a bass-tuba for *Robert le Diable*, and there were generally four horns.

The mise en scène was, for the most part, primitive enough. The scenery generally belonged to the theatre, and in those day the Boston Theatre had not launched out upon its gorgeous stage-settings — except for things like the *Black Crook* or *White Fawn*. The "*bujo loco*" of the septet in *Don Giovanni* was always represented by a blue-and-gold baronial hall; and who that ever saw it will forget that street-scene, with the red brick wall, which figured in almost every opera, no matter what part of the world its scene was laid in?

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The costumes belonged either to the principal artists or to the company, and were of varying degrees of splendor. But there was one fixed rule: the heroine was invariably in a white or black décolleté ball-dress; epoch, country, out-of-doors or in-doors, rain or shine, made no difference; the heroine — unless she were a peasant — stuck to her ball-dress as for dear life.

But the performances were often capital, and there was a great deal of good singing. I can just remember Medori, an heroic soprano of equally heroic proportions, generally reputed to be second to Adelina Patti alone. She had a bad *tremolo* in her otherwise fine voice when I heard her, but was unmistakably an artist. Her successor in the grand soprano rôles was Carrozzi-Zucchi, a fiery, beetle-browed Italian, with apparently unlimited vocal power, and immensely dramatic in her singing. If I remember aright, she had the failing of being unable to pronounce the consonant *R*. I am pretty sure it was she, for one incident I remember tallies perfectly with her general style. It was in Verdi's *Ernani;* Elvira had just finished the slow *cantilena* of her grand aria, and was about to launch forth upon the *cabaletta*, which begins "*Tutto sprezzo che d'Ernani non favella a questo cuore* (I despise all that does not speak of Ernani to this heart)." Here Carrozzi-Zucchi's defective *R* played her a trick. In her most furious dramatic manner, and with a fine scowl darkening her expressive face, she rushed up to the footlights and thundered forth "*Tutto* spezzo *che d'E'nani, &c.* (I *smash* everything that, &c.)," to the astonishment of a little Italian who happened to be sitting in a seat next me, and whom I overheard exclaim under his breath "*Davvero spezzarebbe tutto!* (Indeed she would smash everything!)."

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Faust	Mazzoleni
Mefistofele	Biachi
Valentino	Bellini
Margherita	Kellogg
Siebel	Sulzer

It was announced on the play-bills that, "In order to give éclat to the performance, Signor Bellini has consented to accept the comparatively small part of Valentine." Mazzoleni was no longer in his first youth; he was a robust tenor with a rather too metallic voice (a voice of very peculiar quality), and sang uncommonly well; he was a fine actor, and his love-making was superb — indeed he had been a lawyer by profession, before taking to the lyric stage, and was an adept at pleading. Until Capoul came here, years after, no other such stage-lover was seen on our operatic boards. Biachi was a rich-voiced *basso cantante* and also an excellent actor; I don't think his Mefistofele has ever been surpassed here since; he gave the part its full caustic humor, but without any suspicion of buffoonery. Bellini was not much of an actor, though he had a grand stage-presence and manner; but he had the most glorious baritone voice I ever heard in my life, and was a capital singer. And how charming Kellogg was in those, her younger days; when she sang Margherita in *Faust*, Zerlina in *Don Giovanni*, Amina in *la Sonnambula*, Elvira in *i Puritani*, and had not yet aspired to the heavy dramatic business! Her light soprano voice was purity itself, and she sang to perfection. Her Margherita stands unapproached in my memory — that is, unapproached from a Barbier & Carré-Gounod point of view, for there was nothing of Goethe's Gretchen in it. Enrichetta Sulzer (Mrs. Annibale Biachi, in private life) was in no wise remarkable, but sang Siebel well enough. But the whole cast worked together like a charm; the ensemble of the performance was admirable.

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The success of *Faust* was immediate and overwhelming; probably Goethe's poem was largely answerable for it, for Gounod's music was in a then new and unaccustomed style, and old opera-goers used to complain that "there was only one tune" (Siebel's flower-song) "in the whole work." The soldiers' chorus was regularly encored.

But singers like Mazzoleni, Bellini, Biachi, Medori, Carrozzi-Zucchi, and others (I wonder, by the way, if any one remembers the stentor-voiced Maccaferi, who used to make the rafters tremble in Petrella's *Ione?*) were rather of the bird-of-passage sort; they seldom appeared for more than two or three seasons. But Brignoli we had nearly always with us — that is, when the opera came. His was a phenomenal voice: of the pure lyric tenor quality, but of robust calibre and power. His singing was the perfection of vocal art; he could sing anything, from Elvino to Manrico, from Don Ottavio to Ernani. He had little sensibility and no dramatic power; he seldom, if ever, sang with what is commonly called "expression" — but the silvery beauty of his voice and the perfection of his vocal art and phrasing made up for it. He could probably share with Rubini the well-earned reputation of being the worst actor that ever walked the boards. He did not even try to act; now and then, in love-scenes, he would take the soprano's hand and clasp it to his expansive chest — at times to the soprano's great discomfiture, for, when Brignoli had once got hold of it, she would often experience considerable difficulty in getting it away again — but that was about all he ever did. He was the idol of the public. Curiously enough, with all his consciousness of artistic power and popularity, he never could get over his stage-fright; he was the most impudent-looking man in the world, but really one of the most timid. Adelaide Phillipps once told me that she often had actually to push him out from behind the side-scenes, or he would never have screwed up courage enough to go on.

Morensi, the mezzo-soprano, was also an excellent singer. I heard her

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years afterward, with Patti, Fraschini, and Delle Sedie, in *Rigoletto* at the Italiens in Paris. She was a great Donna Elvira in *Don Giovanni*, although she would conscientiously leave out every high B-flat in her part, and put a rest in its place. Her voice only went up to A. Susini, the basso of the old Havanna troupe, was rather in the sear and yellow leaf then; I only heard him once or twice in comic parts. I believe the much younger Morensi was his wife; or was it Miss Hinkley, whose short and promisingly brilliant career was cut short by an untimely death?

Adelaide Phillipps was as much a regular stand-by in opera in those days as Brignoli himself. She began as a dancer at the Boston Museum, but soon developed a rich, luscious contralto voice, which she had admirably trained. She was a grand singer and one of the best actresses on our lyric stage. Her Maffeo Orsini, in *Lucrezia Borgia*, will never be forgotten by any who saw it. Probably no one since Alboni ever sang the *brindisi*, "*Il segreto per esser felici*," with such rollicking dash and cavalier elegance as she.

The operatic repertory was not very varied. Bellini, Donizetti, and Verdi were the chief stand-bys then. Gounod's *Faust* was the most successful, if not the only successful, new work; Meyerbeer's *Dinorah* did not take very well with the public, and Petrella's *Ione* was but a flash in the pan. Two standard operas, very popular then, seem quite lost to the present repertory; a loss which is much to be regretted, as they were really great works. These were Donizetti's *Lucrezia Borgia* and Verdi's *Ernani*. The prologue of *Lucrezia Borgia* is a gem in its way, and the fourth and fifth acts of *Ernani* contain some of the greatest things Verdi ever wrote. Donizetti's *Poliuto* and *Dom Sebastiano* seemed for a moment to be on the brink of success; but they soon ceased to draw well. But the surest cards were, after all, Mozart's *Don Giovanni* and Verdi's *Trovatore;* the trouble with *Don Giovanni* was its enormous cast, "*lauter premiers sujets!* (nothing but leading artists!)," as Maretzeck used to exclaim sadly. I remember, how-

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ever, one admirable performance of it under Maretzeck, with a cast that has seldom been beaten here:

Don Giovanni	Bellini
Il Commendatore	Weinlig (I think)
Donna Anna	Medori
Don Ottavio	Lotti
Donna Elvira	Stockton
Leporello	Biachi
Zerlina	Kellogg

Henrietta Stockton was the only weak spot in the cast; the others were superb, although Bellini would insist upon rattling off "*Finch' han dal vino*" at lightning speed, and giving out a stentorian F-sharp in the closing cadence of the serenade. Medori's "*Or sai chi l'onore*" fairly took your breath away with its dramatic fire. But we had no good Donna Elvira until Morensi came, a year or two later. Bellini's *Sonnambula*, *Norma*, and *i Puritani* still held their own well, and were very popular. Ah! I had almost forgotten another successful and delightful novelty: the Riccis' *Crispino e la Comare*. This charming little *opera buffa* had a great run; Clara Louise Kellogg was simply bewitching in Annetta. Rossini's *Barbiere* was but seldom given — for lack of good florid tenors.

Evening dress was rather the exception than the rule at the opera in those days, although the gas was not turned down during the acts; and there were quite as many waterproofs as gay opera-cloaks in the audience.

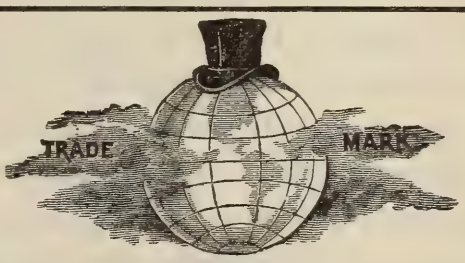
German opera was represented by the Annschütz troupe, with Bertha Johannsen, Marie Frederici (her maiden name was Friedrichs, and she was Mrs. Himmer in private life), Pauline Canissa, Himmer, Habelmann, and Hermanns. Johannsen was a really great artist, and sang Donna Anna, Beethoven's Leonore, and other grand soprano parts superbly; she was a mighty actress, too. Frederici made an enormous hit as Agathe in *Der Freischütz*, and was also much admired as Margarethe in *Faust;* she had a wonderfully rich *mezzo-soprano*, running up to high B-flat and with contralto

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fulness of tone down to G; but she was, upon the whole, little of an artist, and only did what she was told, with poll-parrot fidelity. Hermanns, who had been picked out of the Covent Garden chorus on account of his grand bass voice and imposing stature, made a tremendous hit as Mephistopheles. His voice was of a peculiar resonant quality — very much for a bass what Mazzoleni's was for a tenor — and people used to take out their watches to time his famous trill in the serenade. He was very little of an artist, but I think I was alone in thinking his Mephistopheles execrable. The only part he did really well was Rocco in *Fidelio*. *Faust* (the Walpurgisnight-scene in which was regularly advertised as a special feature, and never once given), *Fidelio*, the *Freischütz*, Boieldieu's *Weisse Dame*, Nicolai's *Lustigen Weiber von Windsor*, Mozart's *Don Juan*, were the favorite operas. When Carl Formes was added to the troupe, a year or two later, Meyerbeer's *Robert der Teufel* was revived with him; his Bertram was a wonder of singing and acting. To hear him rattle off "*Schaudernd zittern meine Glieder, Angst schlägt meinen Muth darnieder*" in the septet in *Don Juan* — in a steady *crescendo* up to *fortissimo*, and with every syllable distinct — was a caution! He was a truly great artist, although on the downward path when I heard him. Advancing age had a peculiar effect upon him: it did not diminish the volume and beauty of his voice in the least, but gradually robbed him of the power of singing in tune.

Symphony in G minor (Koechel, 550). Wolfgang Amadeus Mozart.

This symphony was written in 1788. The first movement, *Allegro molto* in G minor (4-4 time), opens immediately with the exposition of the first theme in the strings; the melody is sung by the first and second violins in octaves over a simple, but strongly rhythmic, accompaniment in the violas and basses.* This theme is the regulation sixteen measures long, and ends by half-cadence on the dominant. Four measures of conclusion, also ending on the dominant, are added in the full orchestra. Then the first eight measures of the theme are repeated by the strings, with sustained harmonies in the oboes and bassoons, with the difference, however, that, whereas it remained steadily in G minor in its first exposition, it now makes a wondrously beautiful modulation to B-flat major. It is immediately fol-

* An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's *Pastoral* symphony, as only he could play it. It should be remembered that the *Pastoral*, though homely enough in its thematic material, and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the pianoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the greenroom and said: "You are a perfect magician! Think of playing literally everything in that second movement and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor symphony, simple as they are." Liszt thought a moment, and then said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it!"



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lowed by the first subsidiary in this key: sixteen measures of passage-work for the full orchestra, also ending by half-cadence on the dominant (F major chord). Next follows the second theme, in the relative B-flat major, a chromatic, sighing motive, given out by the strings and wood-wind, and developed for twenty-three measures, closing with a definite authentic cadence in B-flat major. A short second subsidiary leads over to some contrapuntal work on the initial figure of the first theme, against a new counter-figure, which here comes in as a conclusion-theme, the first part of the movement closing in B-flat major with the characteristically Mozartean winding-up passage for full orchestra, something like the *tutti* of a concerto. This first part is then repeated.

The free fantasia begins with the first theme, now in F-sharp minor, but developed on a new plan, with frequent modulations. The working-out soon begins in earnest, and is carried forward with great contrapuntal elaboration, and at greater length than is usual with Mozart.

The third part of the movement is quite regular. The most noticeable variations from the form of the first part being that, where the first theme modulates from G minor to the relative B-flat major (on its second repetition) in the first part, it now modulates to E-flat major (sixth degree of the principal key), and that the first subsidiary, entering in this key, is far more extendedly developed than in the first part, even to the point of imitative contrapuntal working-out, the development ending by half-cadence on the dominant of the principal key (G minor). From this point on, the movement keeps steadily in the tonic key, the presentation and development of second theme, second subsidiary, and conclusion-period being virtually the same as in the first part. A very short coda, beginning with

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the second subsidiary, and then bringing in some play on the initial figure of the first theme in four-part canon, brings the movement to a close.

The second movement, *Andante* in E-flat major (6-8 time), is also in the sonata-form. It begins with the presentation and development of the first theme, the construction of which is peculiar. It is given out for the most part by the strings, the horns forming a background of richer tone-color. The thesis of the melody comes first in the 'celli and double-basses, the phrase ending in the violins; then comes the antithesis, a sighing figure in the violins in octaves, closing with a little descending chromatic passage in 3rds. Thesis and antithesis are now repeated, but in a considerably altered shape. The thesis now comes in the first violins, but with the eighth-notes in its original shape now lengthened to dotted quarter-notes; the antithesis comes in the 'celli and double-basses, against a new counter-figure in the violins in octaves. Then comes a conclusion-period of three measures, with the melody in the wood-wind, over a little fluttering accompaniment in the strings. The second theme follows, in the dominant (B-flat major); it consists mostly of passage-work, in which we find that the little fluttering figure of the accompaniment of the concluding period of the first theme now assumes a marked thematic importance.* A more melodious conclusion-theme follows (in B-flat major), and closes the first part of the movement. Even here the little fluttering figure is not quite absent.

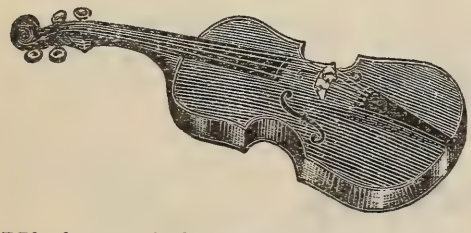
The free fantasia is short, and consists of imitative passage-work on the second theme, rather than of working-out, properly so-called.

The third part of the movement stands in regular relations to the first, saving that the development of the first theme is somewhat more extended.

The third movement, Menuetto: *Allegro* in G minor (3-4 time), is

*It is to be noted that when the classic masters applied the sonata-form to a quick movement (that is, in its regular application in first movements of symphonies or sonatas), the second theme is usually of a more *cantabile* character than the first. In slow movements, however, we often find this reversed; the first theme being a melodious *cantilena*, and the second partaking more of the nature of quasi-contrapuntal passage-work. This is the case in the present *Andante*.

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strictly regular in form, if rather stern and elaborately contrapuntal in character. The trio (in G major) is in strong contrast to this, being light, simple, and almost waltz-like.

The fourth movement, Finale: *Allegro assai* in G minor (4-4 time), is, like the first and second, in the sonata-form. It begins with the exposition of the first theme, a theme so regular in its dance-like cut (thesis and antithesis being each eight measures long, and each repeated) that it seems as if it were to be made the motive of a rondo.* It is immediately followed by a first subsidiary, which is developed at great length in rushing contrapuntal passage-work, beginning in the tonic (G minor) and ending by half-cadence on the dominant of the relative B-flat major. A more *cantabile* second theme follows (in B-flat major), and is developed at first by the strings, then by the wood-wind; it leads to some strong passage-work on a figure taken from the first theme, which, though having apparently all the character of a second subsidiary, really takes the place of a conclusion-theme, and closes the first part of the movement, which is then repeated. This first part ends in the relative B-flat major.

The free fantasia, which is pretty long, is devoted entirely to an elaborate working-out of the first theme in imitative counterpoint. The third part of the movement is little, if anything, more than a repetition of the first, save that the second theme and what follows it are in the tonic G minor — not G major, as might have been expected from the second theme's coming in B-flat major in the first part.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, and the usual strings. It long disputed the claim to being the "model symphony" with Beethoven's second, in D major.

*Commentators have noticed the coincidence that the first seven notes of the theme of the scherzo in Beethoven's C minor symphony are (allowance being made for difference of key) identical with the corresponding notes of this theme; but the rhythm is so totally different that no similarity between the two themes can be detected by the ear.

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Saint-Saëns - - - - Concerto for Pianoforte, in G minor

Balakirew - - - - - - - Symphony, "Anthar"
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RUBINSTEIN . . . Quartet in C minor, Op. 17

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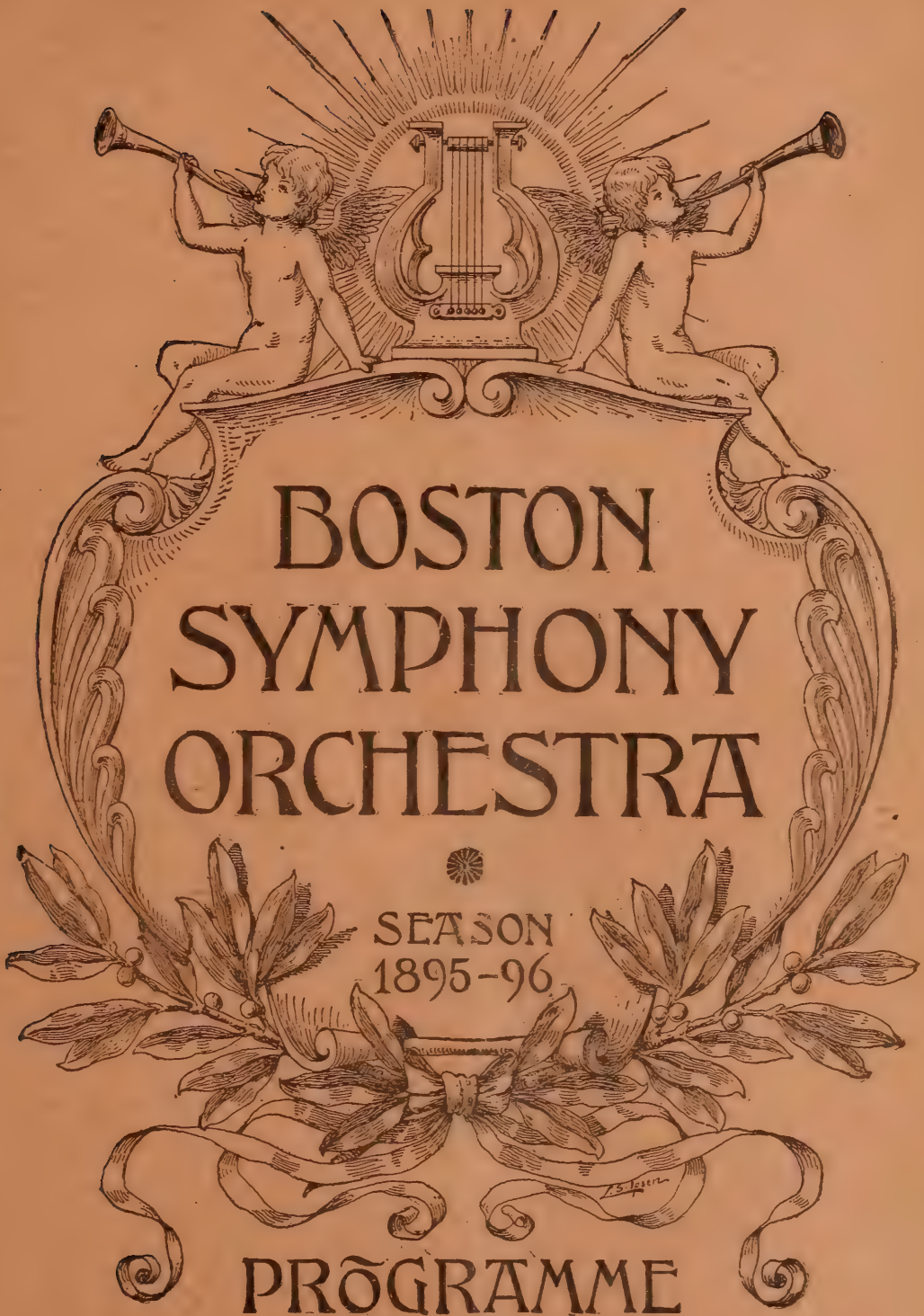
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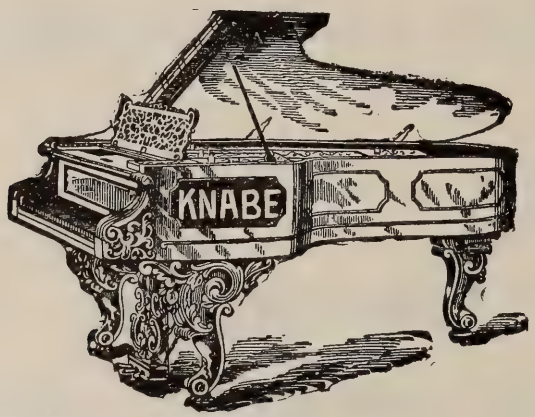
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George Whitfield Chadwick Dramatic Overture in D minor, "Melpomene"

Camille Saint-Saëns – Concerto for Pianoforte, No. 2, in G minor, Op. 22

I.	Andante sostenuto (G minor)	4-4
II.	Allegretto scherzando (E-flat major)	6-8
III.	Presto (G minor)	4-4

Johannes Brahms – – – Symphony No. 2, in D major, Op. 73

I.	Allegro non troppo (D major)	3-4
II.	Adagio non troppo (B major)	4-4
III.	Allegretto grazioso, quasi Andantino (G major)	3-4
	Presto ma non assai (G major)	2-4
IV.	Allegro con spirito (D major)	2-2

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This composition was originally intended by Mr. Chadwick as a companion piece to his earlier *Thalia* overture. As the sub-title to the latter was "Overture to an Imaginary Comedy," so was the sub-title to this one meant to be "Overture to an Imaginary Tragedy." This does not, however, appear on the title-page of the published score; the title is simply: "Melpomene. Dramatic Overture."

The composition begins with a slow introduction, *Lento e Dolente* in D minor (4-4 time), which opens with a pathetic phrase of the English-horn, accompanied by the trombones and tuba, with a *pianissimo* roll of the kettle-drums and a *pizzicato* chord in the strings. This phrase is then repeated by the oboe, and briefly developed by the full orchestra, leading to a short melodious *cantilena* in the oboe, English-horn, and flutes, with imitative responses from the 'celli, over a *pizzicato* accompaniment in the other strings and flowing sextolet arpeggj in the clarinets. Some imitative phrases between the strings and the wood-wind, and a descending passage in the 'celli, lead over to the main body of the overture.

This movement, *Allegro agitato* in D minor (2-2 time), opens with some sharp, strong *staccato* chords in the full orchestra, after which the passionate first theme enters *piano* in the strings and is developed at some length by them, the wood-wind, and horns. The most prominent figure of this theme is plainly taken from the opening English-horn phrase in the introduction.

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Then follows a subsidiary *crescendo* passage for fuller and fuller orchestra, the development running principally on characteristic figures from the first theme — one *fortissimo* entrance in augmentation, in the trombones, tuba, and basses, being especially noteworthy — leading to the entrance of the second theme. This theme enters, *Sostenuto* (4-4 time), in the oboe, English-horn, and 'celli against an obstinate chromatic figure in the violas; the prevailing key is F, the modality wavering between minor and major. A quieter subsidiary follows in F major — at first in the higher wood-wind against flowing arpeggj in the clarinets, then briefly developed by fuller orchestra — which closes the first part of the movement.

The free fantasia begins, *Allegro come prima* (2-2 time), strongly in F minor, and is continued with great energy and elaboration for some time, until an augmentation of the initial English-horn phrase — given out by the horns and first trombone over *tremolos* in the strings and sustained harmonies in the other wind instruments, beginning *piano*, then swelling to *fortissimo*, and diminishing to *pianissimo* again — leads to a brief pause. The movement now changes to *Un poco più moderato* (still in F minor and 2-2 time); the first theme is developed fugally, leading to a *fortissimo* climax, *Animato* in D minor. As this passage is in the tonic and based upon the first theme, it may be regarded either as the closing period of the free fantasia or the beginning of the third part; it partakes of the nature of both, for there is no regular return of the first theme — in the shape in which it appeared at the beginning of the first part of the movement — and

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the gradual dying-away of this passage leads over to the return of the second theme, now in D. From this point the development is like that in the first part, the second subsidiary coming in D major, until we reach the coda.

The coda begins in D minor, almost as the free fantasia did in F minor, the development being, however, on a new plan, a long and stormy climax working up to a resounding chord of the 6th on the leading-note, followed by a thunder-clap in the kettle-drums and bass-drum (the latter played upon with wooden drum-sticks such as are usually used with the snare-drum). A moment of total silence is followed by a return of the *Lento* movement of the introduction, which is now developed somewhat more extendedly, and closes the overture in D major.

This overture is scored for 1 piccolo-flute, 2 flutes, 1 oboe, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, bass-drum and cymbals, and the usual strings. The score is dedicated to Wilhelm Gericke.

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marked in the score up to the point where the orchestra enters). This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters *fortissimo* with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to *Don Giovanni*, followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings *pizzicati*, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat), given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianoforte, leads to a change of tempo, *Più animato*, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggj in the left being succeeded by more and more brilliant "double-shuffle" octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on *Sempre più animato e crescendo* until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns *fortissimo* in G minor in

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the violins, violas, and 'celli in octaves against a perfect whirlwind of octaves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's sonata in C-sharp minor, opus 27, No. 2; what would be technically the first movement is omitted by the composer.

The second movement, *Allegretto scherzando* in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A *pizzicato* chord in the strings and some rapid rhythmic pulsations in the kettle-drums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or together. The



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second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion-theme in the pianoforte, accompanied by a *tremolo* in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends *pianissimo* with a brief coda.

The third movement, *Presto* in G minor (4-4 — really 12-8 — time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettle-drums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth-notes in the wood-wind and horns. Some more subsidiary passage-work, in which the 12-8 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which make way for the chattering of the wind instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony, against an obstinately repeated trill-figure in the

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pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole-notes, it is repeated more strongly in half-notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement.

This concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, to which is added 1 pair of cymbals *ad libitum* in the third movement. The score is dedicated to Mme. A. de Viliers, *née* de Haber.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

VI.

The Florentine Music Reform.

(*Continued from the 16th Programme-Book.*)

Side by side with this innovation in Music, we notice others of hardly less importance. The chromatic element was, little by little, beginning to come to the fore. By the term *chromatic*, in general, is meant the use of such semitones as do not naturally belong to the mode in which a compo-

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sition is written. Thus, substituting a B-flat for a B-natural, or a G-sharp for a G-natural, is a chromatic change. This sort of substitution was perfectly well known by the old contrapuntists, and was freely employed by them whenever a tritone was to be avoided thereby, or a good cadence obtained which could not be got with the natural notes of certain modes. This sort of chromatic change was technically called a "fiction," and the passage in which it was employed was called *musica ficta*. The so-called "*Fa fictum*" was, in especial, one of the most characteristic peculiarities of the old modal music.

Yet this traditional *Musica ficta* was not really chromatic, in the stricter sense of the term. There were two semitones in every mode; the fiction did not introduce a third semitone, but only displaced one of the original two; so that the character of the music was as essentially diatonic as before. Thus the old *musica ficta* of the contrapuntists was really diatonic, and not chromatic, in character. But now certain progressions began to be used, in which both the natural note and the altered note (the "fiction") would appear in one and the same phrase; in which one of the whole-tones of a tetrachord was subdivided into two semitones, without displacing the natural semitones of the scale. Isolated instances of this sort of thing are to be found even as far back as the elder Gabrieli; but they were simply treated as bits of bad musical grammar, only to be excused — if at all — by the composer's reputation. In fact, it is highly probable that, when old Andrea Gabrieli wrote a phrase in which D-natural moved to D-sharp,

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or E-natural to E-flat, he did so, not because he wanted a chromatic effect, but because he saw no other way out of some contrapuntal difficulty, and so made a chromatic cut at the Gordian knot. I have already said that the Venetian masters were not quite such pure and expert contrapuntists as their Roman contemporaries.

But now composers began to use chromatic progressions with malice prepense, as it were; much to the horror of learned theorists, who did not trouble themselves in the least about the good or bad effect of such passages, but stood aghast at the terrible fact that such and such a note could not be placed in any of the Greek diatonic tetrachords. Yet, notwithstanding such palpitations of the theorists, musicians began to experimentalize seriously, if utterly blindly, upon chromatic music. Some of them had keyed instruments, of the harpsichord or spinet kind, made, with the black keys split in two, so as to give the exact sharps and flats, distinguishing, for instance, between C-sharp and D-flat. These instruments were perfect instruments of torture to the poor harpsichord tuners; and, to all appearances, quite as horrible to the ears of those who listened to the music made on them. But something was gained: composers began to look to the keyboard as a means of studying Harmony, and to trust to their ears more than to the Pythagorean rules about tetrachords. Harmony was beginning to be looked upon as a study by itself, and not as a merely accidental result of counterpoint.

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Don Carlo Gesualdo, Prince of Venosa. He was the son of the Archbishop of Naples, and pupil of one Pomponio Nenna, himself quite a daring musical innovator. Gesualdo fingered about on his keyboard, and succeeded in picking out harmonies such as no man had ever dreamt of before. It is but fair to say that, in finding out these novel combinations of notes, Gesualdo had not the faintest idea of what he was really doing, nor the least notion of how his new chords were properly to be used; he knew neither what they were, nor whence they came. He accordingly often made a most disastrous piece of work of it; but, on the other hand, often stumbled upon combinations of the rarest beauty: things which sound as modern as if they were written yesterday. Yet, entirely ignorant as Gesualdo was of a true system of chromatic harmony, he appreciated very keenly the peculiar emotional power of chromatic progressions.

The Florentine musico-dramatic movement found, as I have said, no lack of adherents; the seed sown by Caccini and Peri fell neither upon rocks nor sand. Among their many followers there was one whose name has an unique importance in the History of Music: Claudio Monteverde.

Of his life and works I will say nothing now; he belongs distinctly to the history of the Opera. But of his great discovery I have a word or two to say here. He discovered at least the germ of our Modern Tonal System.*

*Here, as usual, I follow the current legend. The first systematic use of the chord of the dominant 7th as a free discord has generally been attributed to Monteverde, although it has been denied him by some historians. I have more than once met musicians who told me that they knew somebody, who had heard somebody else say that he had a friend who had found a regular succession of free dominant 7ths, with their resolutions, somewhere in Palestrina; but I have never been able to follow up this clew.

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To point out the essential difference between the Tonal and Modal Systems would require the use of musical notation and the employment of technical terms such as would be quite out of place here. Suffice it to say that the great weakness of the old Modal System was its conventionality and lack of inherent musical reason of being. Most of the old Gregorian scales had this in common with our modern tonal scales that they had a fourth and fifth degree making the intervals of a perfect 4th and perfect 5th with the tonic (or fundamental note) respectively. What they lacked was a leading-note (seventh degree) lying a semitone below the octave of the tonic, and making the interval of an augmented 4th (tritone) with the fourth degree. Just why this fact of the leading-note being at once a semitone below the octave of the tonic, and a tritone above the fourth degree of the scale, should impart to the leading-note a tendency to rise to the tonic — this is what I can not well explain here; the question belongs to the profounder ones in the Science of Harmony and Scale Formation. But this inherent tendency of the leading-note of the tonal scale to rise to the tonic, and there find a natural point of repose, lies at the bottom of our whole Tonal System, as distinguished from the Greek and Gregorian Modal Systems. No such inherent tendency existed in the old modal scales. In them the tonic was recognized as the main point of repose, it was the note on which a melody must end. But it was merely established as such by convention, not in obedience to any internal musical necessity. In the tonal scales the tonic is the natural point of final repose from the very

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nature of the scales themselves. One might say truly that, in the old modal scales, the tonic was the accepted point of final repose because modal melodies ended on it; in our tonal scales melodies end on the tonic because it is indefeasibly the natural point of final repose.

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It may be imagined what a shriek went up from all the musical theorists of his day! Monteverde had used the "*diabolus in musica*," the abhorred Tritone, not stealthily nor, as it were, by accident, but openly and with malice prepense; he had used it systematically!

See whither the Florentine Music Reform had led the way, and in what all fond dreams of a Platonic palingenesis in Music were to end! Galilei, Bardi, Peri, Caccini, and the rest of them had introduced the new monodic style, in which a single voice sang a melody to an instrumental accompaniment. In this accompaniment Harmony was for the first time considered as something by itself, and not as a mere accidental result of Counterpoint And the first important result of all this was the emancipation of the Tritone and the discovery of the free *chord* of the dominant 7th — things that would have made Plato howl in dismay!

Although the Florentine departure in Music had for its sole ostensible object the subjugation of Music to Poetry, and had begun by attacking all

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established musical forms, composers soon enough found that Music had other ends than that of being merely dramatic. The new Tonal System gave Music a power of emotional expression hitherto unknown and unsuspected, and at the same time gave the art new and unprecedently varied opportunities for developing itself in its own way, and without a too scrupulous adherence to the laws of its sister-art, Poetry.

It seems now as if people might have known that Music, which had been two centuries in establishing for itself a position as a highly developed and independent art, could not be made permanently to submit to being held in leading-strings by another art. Music had so grown that it demanded of its devotees not only special training, but special talent and genius. It was not the man of the most imaginative poetic fancy, nor of the most violent emotionality, who could best clothe his imagination and passion in a musical form; it was distinctly the man of the highest musical gifts, he who was most a musician.

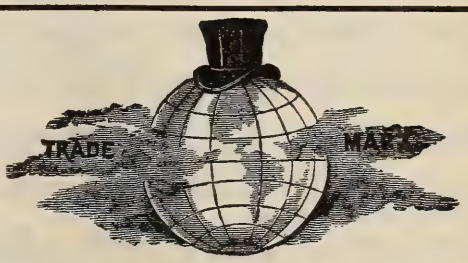
Thus we find that, after the element of individual emotional expression had made its way into Music, and the inevitable fermentation consequent thereupon had begun to subside, this quasi-dramatic element very soon found its own level, and its supremacy in Music was of short duration. The independent development of the art went on much as before. New musical forms sprang up in a purely musical way, and were, in their turn, worked out well-nigh to exhaustion.

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The first movement, *Allegro non troppo* in D major (3-4 time), begins, without slow introduction, with the simple exposition of the idyllic first theme, the first and third phrases being given out by the horns and bassoons, the second and fourth by the wood-wind, over a bass in the 'celli and double-basses. Toward the end the strings come in and lead by a waving descending passage in octaves to some sombre, mysterious harmonies in the trombones, tuba, and 'celli, interspersed with fragments of phrases in the wood-wind and soft rolls on the kettle-drums. Some *crescendo* passage-work on a more florid phrase leads to the entrance of the first subsidiary, a *staccato* phrase in the oboes and horns with crisp chords in the other wood-wind and waving figures in the violins, beginning in F-sharp minor, then modulating, but soon leading back to its first key, in which the second theme now makes its appearance. This *cantabile* melody is sung in 3rds and 6ths by the 'celli and violas (the 'celli taking the upper voice) to waving figures in the violins, over a *pizzicato* bass. Soon the wood-wind adds richness to the coloring, and the theme is taken up and still further developed by the flutes, oboes, and bassoons to a string accompaniment. The passage ends with a modulation by half-cadence to A major, in which key a strongly rhythmic second subsidiary enters *forte* in the full orchestra (minus trombones, tuba, and kettle-drums) and is concisely developed. The conclusion-period of the first part of the movement seems at first to be represented by a series of passage-work imitations between the first and second violins in octaves and the 'celli and double-basses, against a persistent syncopated rhythm, strongly marked by the clarinets, horns, and violas, and gradually rising from *poco forte* to *fortissimo*. But this passage is soon seen to be nothing more than an episode on the augmentation of a figure from the second theme, a figure which has also appeared in diminution in the second subsidiary. It leads to the real conclusion-period, which is represented by a return in A major of the *cantabile* second theme itself, now sung by the violas and second violins (with the violas on the upper voice) against a persistent contrapuntal figuration in the flute, and repeated by the flutes and oboes against a similar figuration in the first violins. The first part of the movement ends in A major (dominant of the principal key), and is forthwith repeated.



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The third part of the movement begins with the return of the first theme in the tonic (D major), the first and third phrases being now given out by the oboes and horns, the second phrase by the second violins and violas, and the fourth phrase by the flutes and bassoons; the bass is, as before, in the 'celli and double-basses. But the theme is now accompanied by flowing counterpoint in the violins and violas, in which the figure just mentioned plays a prominent part: it is really a counter-figure to the first theme, but now appears for the first time in actual conjunction with it. The waving descending passage leading over to the trombone harmonies in the first part of the movement is now given to the higher wood-wind, and is considerably extended, the violins keeping up their florid running passages, which gradually assume the form of arpeggj. The mysterious trombone harmonies of the first part are now reduced to a single entrance of the horns, trombones, and tuba, immediately followed by the melodious second theme, now in B minor and sung, as before, by the 'celli and violas, but to a flowing arpeggio accompaniment in 3rds alternately in the violins and the flutes and clarinets; the theme is then taken up, as before, by the wood-wind and further developed up to the entrance of the

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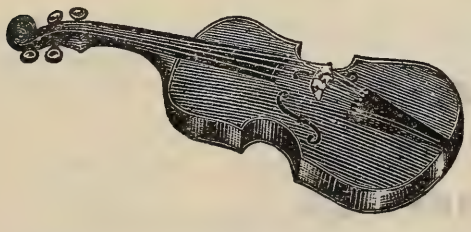
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second subsidiary, which now comes in the tonic, D major. From this point on, the development is much the same as in the first part of the movement, if with some changes in the instrumentation. It will be noticed that the *staccato* first subsidiary has not appeared in this third part.

The coda begins with some passage-work on the first theme leading to a return of the first subsidiary in D major, with the *decrescendo* development of which the movement closes quietly.

The second movement, *Adagio non troppo* in B major (4-4 time), opens solemnly with its at once thoughtful and expressive first theme in the 'celli against harmonies in the wind instruments, the bass being in the double-basses; toward the end of the exposition, the melody passes into the violins. Then comes some contrapuntal and imitative passage-work, partly on a figure taken from the first theme, beginning in the wood-wind and then gradually calling the entire orchestra into play. A graceful second theme in F-sharp minor — *l'Istesso tempo, ma grazioso* (12-8 time) — follows, and is developed at first by the wood-wind, then by it and the strings. It leads to a still more melodious subsidiary in the same time and tempo, beginning in the strings in F-sharp minor, then sung in double octaves in B minor by the flute, oboe, and horn over flowing counterpoint in the violas and 'celli, the melody passing next into the basses, against counterpoint in the violins. This leads to a partial return of the first theme in D major, with the melody in the violins in octaves, against figures from the second subsidiary in the wood-wind. This is, however, a false start; the real definitive return of the theme comes a little later in the tonic (B major), with

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the melody in the wood-wind against 12-8 figuration in the violins. The further development of the first theme, with many accompanying hints at the second subsidiary, continues to the end of the movement.

The third movement, *Allegretto grazioso, quasi Andantino* in G major (3-4 time), corresponds to the old traditional Minuet. It is based upon the development of a naïf *Ländler* theme, played for the most part by the wood-wind and horns over a *pizzicato* bass in the 'celli, interspersed with episodes of *Presto ma non assai* — tricksy *staccato* variations on the same theme alternately in the strings, the wood-wind, and the full orchestra (without trombones, trumpets, tuba, or drums). There are two of these nimble little variation-episodes: the first in 2-4, the second in 3-8 time; they may be taken to correspond to a first and second Trio.

The fourth movement, *Allegro con spirito* in D major (2-2 time), is a brilliant and elaborately developed rondo on four themes — or two principal and two subsidiary themes — at least two of which have a markedly Hungarian character. In the last of these themes the characteristically Brahmsish change from binary to triplet rhythm is to be noted.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The second pair of horns is omitted in the second movement; and the second horn, trumpets, trombones, tuba, and the kettle-drums, in the third. The score bears no dedication.

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Friday Afternoon, March 20, at 2.30 o'clock.

Saturday Evening, March 21, at 8.00 o'clock.

PROGRAMME.

Rubinstein – – – – – Symphony No. 4, "Dramatic"

Brahms–Dvorak – – Three Hungarian Dances, Nos. 19, 15, and 21

a. Weber – – – – – Andante from Second Symphony

b. Weber – – – – – – Overture, "Abu Hassan"

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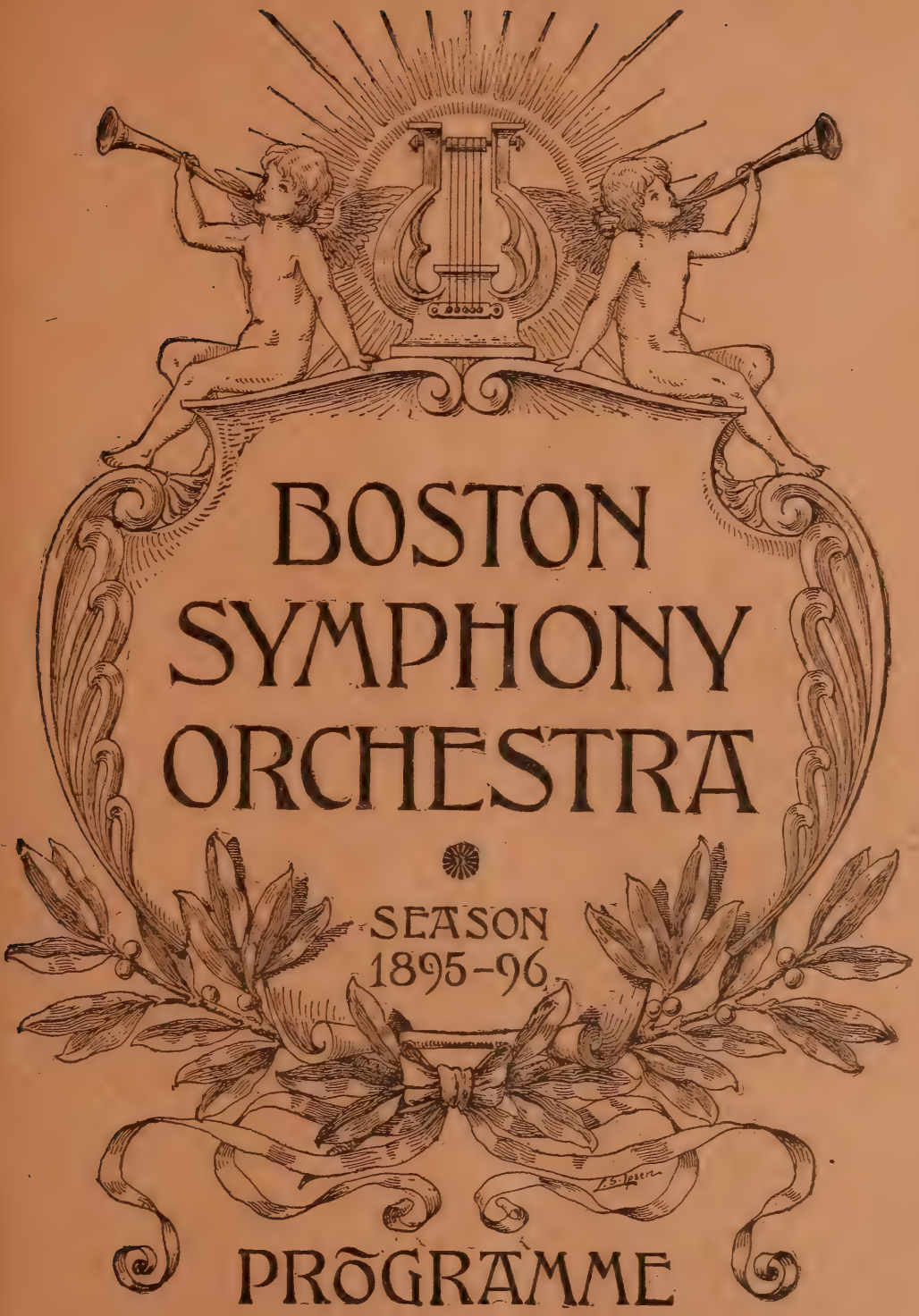
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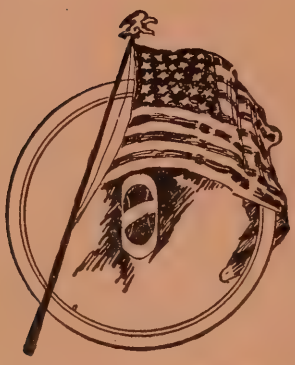
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PROGRAMME

OF THE

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Friday Afternoon, March 20,
At 2.30 o'clock.

Saturday Evening, March 21,
At 8 o'clock.

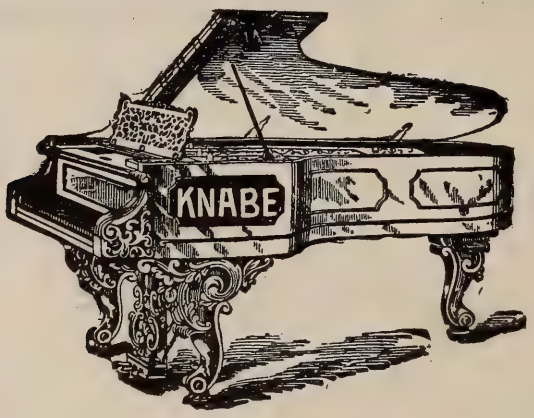
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Nineteenth Rehearsal and Concert.

Friday Afternoon, March 20, at 2.30 o'clock.

Saturday Evening, March 21, at 8.00 o'clock.

PROGRAMME.

Anton Rubinstein – Symphony No. 4, in D minor, "Dramatic," Op. 95

I.	Lento (D minor)	8-8
	Allegro moderato (D minor)	4-4
II.	Presto (D minor)	3-4
	Allegro non troppo (D major)	3-4
III.	Adagio (F major)	6-8
IV.	Largo (D minor)	4 4
	Allegro con fuoco (D minor)	2 4

Camille Saint-Saëns – Symphonic Poem, "Omphale's Spinning-wheel," in A major, Op. 31

Karl aria von Weber – – – – Overture to "Abu Hassan"

Johannes Brahms – – Three Hungarian Dances (Nos. 15, 17, and 21)

(Scored for Orchestra by ANTONIN DVORAK.)

I.	Allegretto grazioso (B-flat major)	2-4
II.	Andantino in F-sharp minor	2-4
III.	Vivace (E minor)	2-4

There will be no Rehearsal and Concert next week.

NOTE.—The next Public Rehearsal will be held on Thursday afternoon, April 2, to allow time to arrange the stage for the Handel and Haydn Society's concert on Good Friday Evening.

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The first movement begins with a slow introduction, *Lento* in D minor (8-8 time), which opens *pianissimo* with a contrapuntal figure in even eighth-notes in the 'celli and double-basses. With the third measure a more nervous syncopated counter-figure is pitted against it in the violins. The whole introduction is based upon the development and working-out of these two figures, which appear in various shapes, more or less disguised.

When we come to the main body of the movement, *Allegro moderato* in D minor (4-4 time), we find that these two figures, and their opposition, constitute the most salient features of the first theme, which is strongly given out and briefly developed by the strings and wood-wind. A subsidiary passage of repeated triplets in the strings, followed by some rising trill-figures, and arpeggj for fuller and fuller orchestra, leads to a *cantabile* episode in the clarinets, accompanied by the strings, in B-flat major. This leads immediately over to the second theme, the thesis of which is but a variation in diminution of the foregoing clarinet theme. The conclusion-period of the first part of the movement begins *pianissimo* with the development of a new contrapuntal chromatic figure, which appears first in even quarter-notes, then in eighths, then in triplet-eighths, at last in sixteenths, and is followed by a strenuous conclusion-theme in the full orchestra, the period closing with a return of the second theme in all the strings and win

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Now comes the free fantasia, which, however, so long adheres to the lines of development of the first part of the movement that one at first takes it to be a repetition of the same. But the deception does not last long, and the working-out soon begins in earnest. As the first twenty measures or so of this free fantasia sounded much like a repeat of the first part, so do the last twenty-four measures leave one in doubt as to whether they really belong to the free fantasia or are the opening of the third part. They may be taken as either, or both; they comprise the return of the first theme in the tonic D minor — then D major — but far more fully developed than in the first part of the movement. The first subsidiary now follows, accompanied by a *cantabile* counter-phrase in the clarinet (a phrase which already made its appearance in the earlier portion of the free fantasia), and leads immediately to the second theme, which now comes in the tonic D major. The further development of the third part is almost precisely like that of the first. A long and dramatic coda closes the movement *fortissimo* in D minor.

The second movement, *Presto* in D minor (3-4 time), is really the scherzo of the symphony. Its form is a little peculiar. A furious scherzo-theme is worked out at enormous length, in occasional alternation with a more flowingly melodious theme in 2-4 time. This very extended development is followed by a curious little episode, *Moderato assai* in E-flat major (2-4 time), in which five solo stringed instruments (the regular string-quartet with a double-bass added) give out a quaint little dance-tune. One takes this at first to be the trio of the movement, especially as it is followed by a return of the scherzo-theme. But this theme is now developed, and in an entirely new way, for only twenty-eight measures, when it comes

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to a full stop on the tonic. Now comes the real trio, a long development on a dainty theme, *Allegro non troppo* in D major (3-4 time), with a more *cantabile* second theme. After this trio, the whole of the preceding scherzo — *Moderato* episode and all — is repeated. Then eleven measures of coda — in which one more bite is made, as it were, at the theme of the trio — end the movement, which almost vies with the scherzo of Beethoven's ninth symphony in length. It covers fifty-six pages of full score, and a good deal more than half of it is repeated — some of it four times.

The third movement, *Adagio* in F major (6-8 time), begins placidly with its principal theme. This theme might almost be said to be in the sonata-form itself, for it comprises three separate periods. The first of these is sixteen measures long, and is given out entirely by the strings; the second period is eight measures long, and consists of passage-work for the strings and wood-wind; the conclusion-period begins with the same figure that the first did, only now in the horn, answered by the clarinet; but its development is wholly different and much more extended. After a rather vague transition-passage, the theme is again taken up from the beginning, and its development carried through the same three periods as before, but with different orchestration and far more elaborate contrapuntal embroidery. The coda begins with some solemn harmonies in the 'celli (in three parts) and double-basses, interspersed with reminiscences of the principal theme.

The fourth movement begins solemnly, *Largo* in D minor (4-4 time), with *forte* harmonies in the brass and strings in *tremolo*, against some strenuous counter-figures in the wood-wind. This short development leads to the main body of the movement, *Allegro con fuoco* in D minor (2-4 time).

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This *Allegro* is a rondo on four themes — or two principal themes and two subsidiaries — developed at enormous length and at times with great contrapuntal elaboration. It covers one hundred and twenty-two pages of full score!

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"The subject of this orchestral poem is feminine seductiveness, the triumphant struggle of weakness with strength. The *spinning-wheel* is but a pretext, chosen merely from the point of view of rhythm and of the general aspect of the composition.

"Persons whom looking for details might interest will see on page 19 (letter J) Hercules groaning in the bonds he can not break, and on page 32 (letter L) Omphale laughing at the hero's futile efforts."

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Musical Reminiscences of Boston.

(*Continued from the Seventeenth Program-Book.*)

One of the great events of the period about which I am now writing (1860–70 in round numbers) was the demi-centennial festival of the Handel & Haydn Society in 1865. What I especially remember about this particular festival was the orchestra. The orchestral resources of our city had never been very conspicuous, either for quality or numbers; since the beginning of the war, both the orchestra of the Orchestral Union and those which gave us yearly visits with opera companies had been miserably small. I doubt if any of my generation, certainly of those whose experience did not extend to New York or the other side of the Atlantic, had ever heard a well-balanced orchestra. Our notions of orchestral effect were derived from what we had heard. I can remember distinctly how impossible it was for me, at the time I speak of, to understand what older musicians meant by calling the strings the "main power" in an orchestra. In all orchestras I had heard, the wood-wind — let alone the brass and percussion — was decidedly more powerful dynamically than the often ridiculously small mass of strings; especially as few of the then wind-players cultivated the art of playing *piano*.* But, for this demi-centennial of the Handel & Haydn, our

*In this connection I recall here that an American musician of the older generation, who had got his whole musical education in Italy, once told me that the often uncouth and, so to speak, rudimentary style of instrumentation in Verdi's earlier operas was almost entirely due to the poor average of orchestral playing in



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small local orchestra was increased to nearly a hundred by the addition of players engaged from New York and elsewhere. I shall never forget the overwhelming effect of the third and fourth measures of the symphony to Mendelssohn's *Hymn of Praise* — where the unison trombone-phrase of the first two measures is answered *fortissimo* in full harmony by the entire orchestra. Nothing I have heard since, in Berlioz's or Wagner's most resounding instrumentation, has sounded so positively tremendous to me as this first onslaught of an orchestra with a large mass of strings! This was the beginning, not of large, but of what might be called normal orchestras in Boston; at the symphony concerts of the Harvard Musical Association, founded not long afterwards, the orchestra averaged from fifty to sixty players (for full modern scores); before the Handel & Haydn demi-centennial, our orchestra sometimes ran as low as twenty-four, and seldom exceeded thirty-five. When we had eight first and eight second violins, we thought no small beer of ourselves! The advance in quality was, however, by no means commensurate with the increase in numbers; for years our orchestra remained a good deal of a "scratch team" — what a distinguished visiting violinist once called "*une agrégation fortuite d'éléments hétérogènes* (a fortuitous aggregation of heterogeneous elements)."

Italian opera houses in his day. The extremes of *pianissimo* and *fortissimo* were well-nigh unknown; comparatively few of the players even took the trouble to play *piano*, and, with the occasional exception of an ambitious cornettist or trombone-player, only the percussion-players would give you a genuine *fortissimo*. The result was that composers had to make allowance for this in their scoring, and the general scheme of opera-orchestration was accordingly pretty much as follows: *piano* and *pianissimo* meant the muted strings alone; *mezzo forte* meant the united strings, wood-wind, and horns; *fortissimo* meant the full orchestra, with all the percussion going.

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About this time star-concerts were all the rage; and I must say that — due allowance being made for the inveterately inartistic plan — we had some pretty good ones. As opera managers did not quite dare to engage stars of the very first magnitude for their troupes, — not caring to compete with London, St. Petersburg, and Madrid in the matter of enormous salaries, — it was at these star-concerts that we first heard some of the greatest singers of the day. If their success in concert was unquestionable, the opera people would then screw up courage to engage them next season. One of the best and most successful of these concert combinations was the Bateman Troupe — as it was also one of the most ill-assorted from an artistic point of view. It brought us Euphrosyne Parepa, then at the height of her powers; Carl Rosa, the violinist, then at the beginning of his career; Eduard Dannreuther, the pianist; and Lévy, the eighth wonder of the cornet-à-pistons. Rosa was considerably more of an artist than he was a violin virtuoso; but we thought a good deal of his playing then, and he certainly played a deal of good music. He was engaged as solo violin at one of the first Harvard Musical concerts; and the applause knew no bounds when, after playing his last solo, he, in the fulness of his artistic heart, took a seat beside Wilhelm Schultze at the head of the first violins, to play the third *Leonore* overture (the last number on the program) with the orchestra. Dannreuther was a classical pianist, although by no means a great virtuoso; he soon left the company in disgust at his surroundings, and went back to England. But Parepa and Lévy were the great guns of the

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troupe. Parepa's wonderful voice, perfect method, and grand — if rather cold — singing carried everything before them; and Lévy's double-tonguing in triplets turned the popular head as nothing else could. Encores were Article XL. in the creed of all such companies, and I doubt if Parepa made as many conquests with "Ocean, thou mighty monster!" as she did with "Five o'clock in the Morning." John L. Hatton was the accompanist of the troupe. I remember one concert at which Bateman, in his most First-Gentleman-in-Europe manner, stepped forward on the platform, with a medical certificate in his hand, deploring in tragic accents worthy of his daughter the sudden indisposition of an important member of the company, and announcing that "Madame Parepa, with her usual nobility of nature, had kindly consented to stand in the gap, and my old friend, your old friend, everybody's old friend, John Hatton, would sing his inimitable 'Old Man dressed all in Gray.'" And he did sing it, too, to every one's delight, accompanying himself, and preluding it with the first few measures of Bach's G minor fugue!

The Great Organ did not figure much at variety concerts. I believe an extra charge was made for the use of it, and impresarj thought they could do quite as well without it. But organ concerts came thick and fast; almost every organist in the city and suburbs had his turn at the big (and unwieldy) instrument. After a while it began to form part of the most adventurous combinations; I remember one evening when a fantasia on themes from Wallace's *Maritana* was played as a duet for mouth-harmonica

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and the Great Organ, a combination, as the program informed us, "never before attempted in the history of Music!"

The Handel & Haydn demi-centennial came in the spring of 1865; before the year was out, the Harvard Musical Association began its symphony concerts (or did these concerts not begin till after New Year? — I forget; at any rate they either began in December, 1865, or January, 1866). Before speaking of the H. M. A. concerts, I must, however, mention another institution which passed away two or three years before, and had done a great deal of good amid hard struggles and difficulties. This was the old Philharmonic. I cannot quite remember on exactly what basis the old Philharmonic Concerts (not to be confounded with the Philharmonic Society, which was founded much later) existed; but I fancy they were mainly, if not wholly, a private enterprise of Mr. Zerrahn's. They were subscription concerts, given in the evening with, I think, a preliminary public rehearsal in the afternoon; they were given in the Music Hall for the most part — at times in the Boston Theatre — and were for years the principal orchestral concerts in Boston; the orchestra was somewhat larger than that of the Orchestral Union. They foundered during the hardest years of the war, a little after the Wednesday afternoon Orchestral Union concerts had struck colors; when they stopped, the Orchestral Union plucked up courage again, and continued giving its concerts until the H. M. A. began.

The H. M. A. concerts began in the most flourishing way imaginable, and their success went on increasing for several years. Crowded houses

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were the rule. This success did not, however, continue far into the seventies; audiences began to drop off, subscriptions to decrease, and little by little the stigmata of unpopularity began to show themselves on the institution. There were several reasons for this, most, if not all, of which may be summed up in the one fact that the H. M. A. concerts were the connecting link between the old and the new musical Boston.

The Association started out on pretty severe classical and conservative principles, and, when the time came for going with the general current of musical thought and feeling, continued to be strongly conservative, even reactionary. The Head-Centre — if not the heart and soul — of the Association was the late John S. Dwight, and his musical principles are still too well known to need dilating upon here. There were many influential members of the Association who were eager to have it join hands with what was then popularly called the party of progress; but Dwight was inexorable, and would not yield an inch. No committee-man could, in the end, make headway against his triumphant "system of inertia," and the spirit of the concerts remained conservative to the end. Another reason for the growing unpopularity of the concerts was one which the Association was even less able to overcome. In 1869 Theodore Thomas began making our city flying visits with his New York orchestra, then unquestionably one of the first orchestras in the world; and his concerts began giving us Bostonians some rather humiliating lessons in the matter of orchestral technique. The H. M. A. was naturally slow in taking these lessons to heart;

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indeed it only did take them to heart when it was already too late to profit by them — that is, after the yearly income of the concerts had so dwindled away that it was well-nigh hopeless to think of affording the money needful for engaging better orchestral material and having more rehearsals. In fact, the only influence I can remember the Thomas Concerts having upon the H. M. A. was that, for some years, both conductor and orchestra seemed bitten with the mania for emulating Thomas's popular success with the silly little muted-string transcription of Schumann's *Träumerei*, and we had a series of the most astounding half-audible *pianissimo* string-effects, even in Beethoven symphonies. But the public could not but draw comparisons between the playing of the Thomas Orchestra and that of our own; and such comparisons only added to the already serious unpopularity of the H. M. A. "Dull as a symphony concert" began to pass into a proverb.

Of course the opposition rather overdid their business. The H. M. A. orchestra did not play by any means so badly as some people said it did; neither were the programs so dull and "ultra-classical" as they were generally reputed to be. The truth is that not a little of the "New Music" was played — and curiously enough, considering the loud and repeated demands for it, generally rather coldly received by the audience. There was really a great deal of variety in the H. M. A. programs. When Wilhelm Gericke first came here and looked over the H. M. A. programs for the seventeen years during which the concerts were given, his astonishment

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at the vast musical field covered by them was unbounded. "I don't see what is left for me to do!" he exclaimed, "you seem to have had everything, much more than we ever had in Vienna!" But the public was disgruntled, the Association had acquired a bad name, and people in general noticed the old things on the programs much more than they did the new ones. The rats were beginning to leave the sinking ship, and fewer and fewer people cared to book for a passage. Yet, in face of all this, one curious fact remains: through the whole seventeen years of its symphony concerts, the Harvard Musical Association came out ahead pecuniarily; with all the miserably small audiences of its later years, it never lost a cent on its concerts. The success of its first few years was enough to carry it through.

I like to look back now upon some of the enthusiasms of those earlier years of the H. M. A.; for we had enthusiasms then as now. Few musical events in the history of our city have surpassed — in the *furor* of enthusiasm it called forth — the first performance of Gade's C minor symphony. That scherzo, with its ever-recurring joyous refrain, carried everything before it! Schumann's overture to *Genoveva* made almost as strong and unexpected an impression, if in a more restricted circle; but I think the *Genoveva* marked the turning-point in the public's attitude toward Schumann in this city. Before it, the general run of music-lovers here inclined to look upon Schumann as incomprehensibly new-fangled; after it, people began to perk up their ears and listen to him with more and more sympathy and

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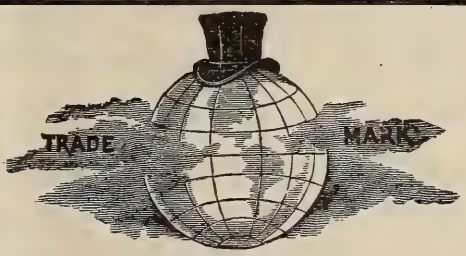
understanding. The *Genoveva* was even enough to induce them to listen respectfully to his C major symphony, which was brought out here about the same time — and how like Pandemonium-let-loose the first movement used to sound, with the then playing! Like the very rags and tatters of Music! Goldmark's *Sakuntala* turned nearly all heads; Mr. Zerrahn and the orchestra were particularly wild over it; I think it was given three times in half a season. Saint-Saëns's *Phaéton* had an almost equal success, and notably with the players. I remember Wulf Fries's saying one day, after a rehearsal: "It may not be of any very solid musical value; but it is tremendously good fun. I tell you, when those trills come our way, in the 'celli they make us *feel like kings!*" Brahms's C minor symphony made us stare, though! I doubt if anything in all Music ever sounded more positively terrific than that opening slow introduction to the first movement did to us then. Schumann's B-flat major variations for two pianofortes had seemed about the *ne plus ultra* of "cat's-music" some ten or fifteen years before; but they were as mere rose-water compared to the Brahms C minor. Of course the very imperfect performance had much to do with the fearful impression the work made upon us; but the novelty of the style was for a great deal in it, too. I think almost the only musician in Boston who saw daylight through the clouds, and enthusiastically backed up the Brahms C minor here from the first, was B. J. Lang. But the rest of us followed him soon enough; I myself bringing up in the rear, after six years or so. But it was considerably longer than that before Brahms won anything like a sure

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footing in Boston. It was the old story. Schumann had to fight long for recognition from the public; Wagner himself did anything but come, see, and conquer. Liszt and Berlioz frightened almost all listeners. And, when Brahms came, he seemed the hardest nut to crack of all! Tschaikowsky, to be sure, took us by storm, when von Bülow first played his B-flat minor concerto here, and the *Andante* of his quartet in D soon enough became "the *Stella confidente* of quartet-players." But Tschaikowsky stock was not long in falling to a goodish way below par, and did not rise again till we heard his "Pathétique" last year. If the Harvard Musical Association's concerts stuck pretty fast by the classics, they had at least one excuse in the coldness with which almost all the new things were received — no matter how loudly the public and press had clamored for them. The public persistently cried for the new things, and then turned up its nose when it got them.

Overture to "Abu Hassan" Karl Maria von Weber.

Abu Hassan, comic *Singspiel* in one act, the text by Franz Hiemer, the music by Karl Maria von Weber, was first given in Munich, on June 4, 1811. Weber began the score in Mannheim on August 11, 1810, and finished it, after some interruptions, at Darmstadt on January 12, 1811. He dedicated the work to Grand Duke Ludwig of Hesse-Darmstadt in the hope that its acceptance might bring him a permanent court appointment; in this he was, however, disappointed. The little opera was successfully given in an English version in London in 1825 — not quite a year before the first production of *Oberon* — and with a new French text by Nuitter and Beaumont at the Théâtre-Lyrique in Paris on May 11, 1859. It was Weber's fifth opera, and immediately preceded the *Freischütz*.

The overture is in a single movement, *Presto* in A minor (2-4 time). It begins *pianissimo* with a nimble, sportive little theme, which is developed at some length and followed by a brilliant *fortissimo* subsidiary in the relative C major. This first period ends on the dominant 7th of the key. Then follows a gracefully melodious second theme in C major, which in turn makes way for a more lightly tripping subsidiary in the same key. A *fortissimo* and rather burlesquely pompous conclusion-theme — beginning in F major, but soon reverting to C — closes the first part of the movement.

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Then comes a short free fantasia, beginning on the first theme in A major, and leading to the return of the same theme at the beginning of the third part of the movement. The tonality and mode are now definitely A major. The second theme is omitted in this third part, the first theme being immediately followed by the pompous conclusion-theme — now beginning in D major. The short, but brilliant, coda runs on the first theme and first subsidiary. The whole character of the overture is light and sportive, as befits the introduction to a one-act comic operetta.*

THREE HUNGARIAN DANCES (NOS. 15, 17, 21). JOHANNES BRAHMS.

(Scored for Orchestra by ANTONÍN DVOŘÁK.)

These dances were originally written for pianoforte for four hands, and published — there are twenty-one of them — without opus-number. An arrangement for violin and pianoforte — I think, by Hellmesberger — was published later. The orchestral versions are published in four books, as follows:

Book I. (Nos. 1–3) scored by Brahms himself.
Book II. (Nos. 5–6) scored by Albert Parlow.
Book III. (Nos. 11–16) scored by Albert Parlow.
Book IV. (Nos. 17–21) scored by Antonín Dvořák.

Those given at this concert are:

No. XV.: *Allegretto grazioso* in B-flat major (2-4 time). An expressive,

*I have had to make this analysis from a pianoforte arrangement, no full score of the work being procurable in Boston. W. F. A.

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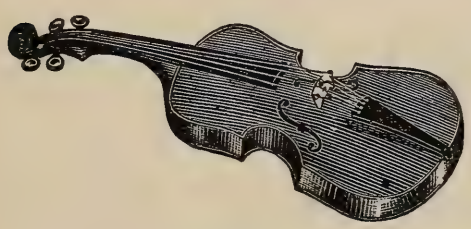
sighing theme in the strings is given out against a more rapid *staccato* counter-theme in the wood-wind; then theme and counter-theme change places, the former coming in the wood-wind, and the latter in the strings. A more animated subsidiary follows in the wood-wind to a *staccato* string accompaniment. A strong second theme follows in B-flat minor, and is worked up contrapuntally by the strings and the full orchestra. This is followed in turn by a *più vivace* third theme of markedly Hungarian character in B-flat major, with the brilliant development of which the movement closes.

No. XVII. *Andantino* in F-sharp minor (2-4 time). This movement begins with a suave melody, in which the triplet rhythm is prominent. It is soon followed by a *Vivace* in which a lively *Friska* theme is developed with much brilliancy. Then comes a quieter passage in F-sharp major, followed by a return of the *Friska* in F-sharp minor, with which the movement closes.

No. XXI.: *Vivace* in E minor (2-4 time). The first part consists of a very quaint little dance-theme and two more and more lively and scurrying variations on the same. Then comes a change to E major, *Più Presto*, and a rollicking *Friska* tune is simply developed in *crescendo*, bringing the whole to a brilliant ending.

The score is for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, bass-drum and cymbals, triangle, harp *ad libitum*, and the usual strings. The scores bear no dedication.

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Saturday Evening, April 4, at 8.00 o'clock.

PROGRAMME.

L. Cherubini - - - Overture, "Der Portugiesische Gasthof"

Aria.

Gustav Strube - - - - Symphony in C minor, Op. 11 (MS.)
(First time.)

Aria.

Schumann - - - - - - - Overture, "Genoveva"

Soloist, Mrs. GEORG HENSCHEL.

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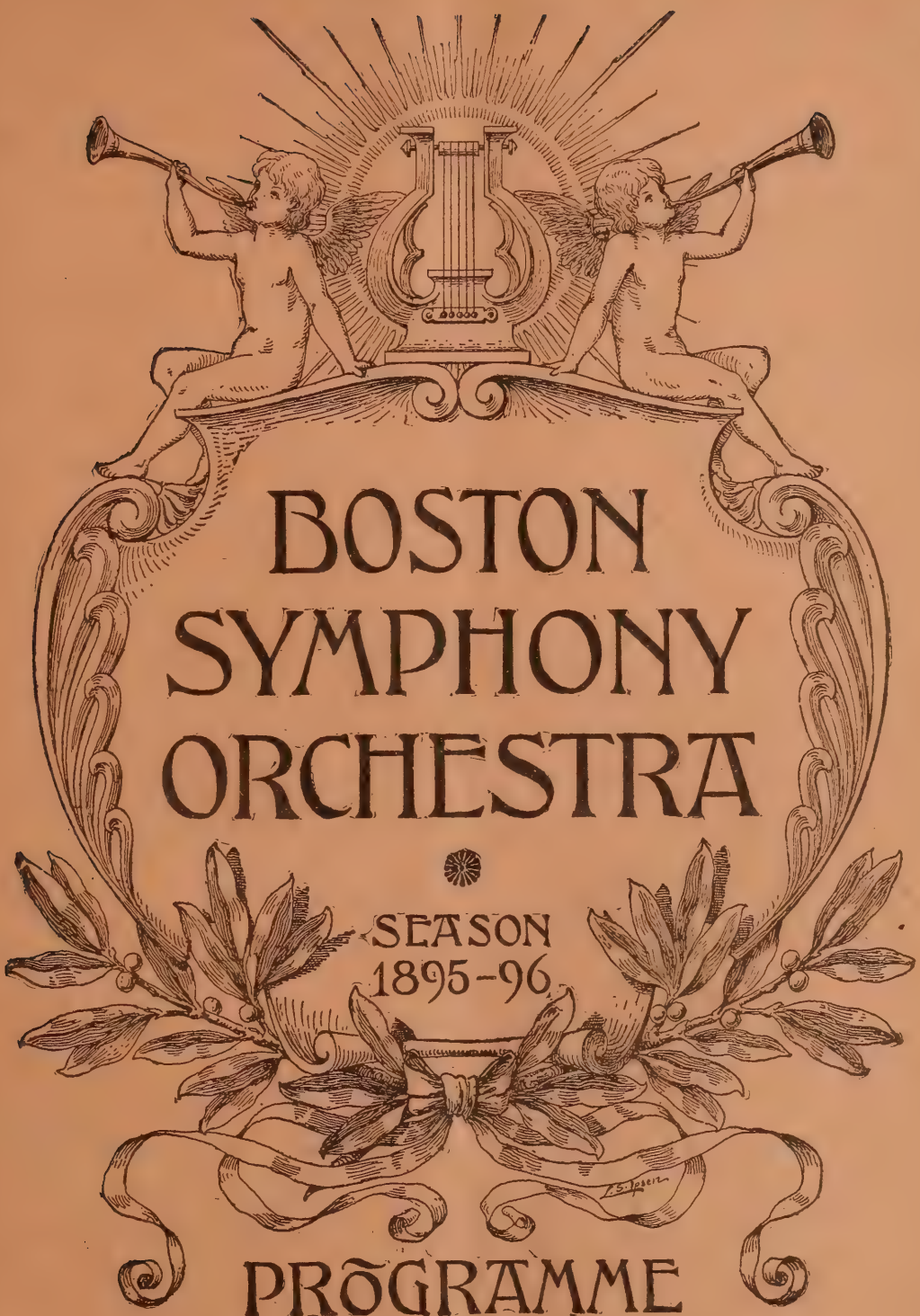
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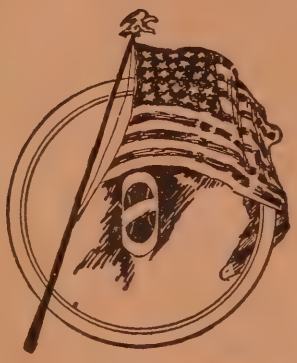
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PROGRAMME

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Thursday Afternoon, April 2,
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Saturday Evening, April 4,
At 8 o'clock.

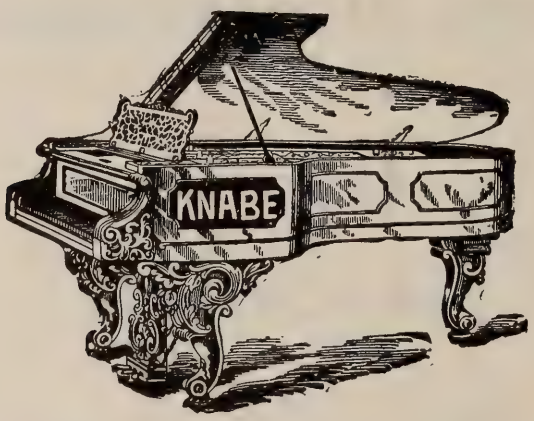
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Thursday Afternoon, April 2, at 2.30 o'clock.

Saturday Evening, April 4, at 8.00 o'clock.

PROGRAMME.

Peter Ilyitch Tschaikowsky – Overture-Fantasy, "Romeo and Juliet"

Franz Liszt – – Song with Orchestra, "Kennst du das Land?"

Gustav Strube – – – – Symphony in C minor (MS.), Op. 11

(First time.)

I	Grave e molto moderato (C minor) – – –	3-4
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II.	Adagio ma non troppo (A-flat major) – –	4-4
III.	Scherzo: Allegro (G minor) – – – –	3-4
	Trio: Un poco piu moderato (G major) – –	3-4
IV.	Finale: Allegro vivace (C minor) – – –	4-4

Georg Henschel – – – – – Song with Orchestra, "Spring"

Robert Schumann – – Overture to "Genoveva," in C minor, Op. 81

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Know'st thou the land where sweet the citron blows,
In dusky shade the golden orange glows,
Where milder airs from bluer skies descend,
And myrtle buds with high-crowned laurels blend?
Know'st thou it well?
'Tis there, that land with thee, my own beloved, I'd share.

Know'st thou that house, its roof on pillars based,
With glitt'ring halls and splendid chambers graced?
Where marble statues seem to me to say,
"Alas, poor child, thou hast been long away."
Know'st thou it well?
'Tis there, that house with thee, my own beloved, I'd share.

Know'st thou the mountain summit lost in clouds,
Where misty fog the muleteer enshrouds,
In caverns dwell the fabled dragon's brood,
And o'er the rock descends the headlong flood?
Know'st thou it well?
'Tis there, there lies our way, O father, all I'd share.

Kennst du das Land, wo die Citronen blüh'n,
Im dunkeln Laub die gold Orangen glüh'n,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrthe still und hoch der Lorbeer steht?
Kennst du es wohl?
Dahin möcht' ich mit dir, o mein Geliebter, zieh'n.

Kennst du das Haus? auf Säulen ruht sein Dach;
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder steh'n, und seh'n dich an:
"Was hat man dir, du armes Kind, gethan?"
Kennst du es wohl?
Dahin möcht' ich mit dir, o mein Beschützer, zieh'n.

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Es stürtzt der Fels und über ihn die Fluth.
Kennst du ihn wohl?
Dahin geht unser Weg! O Vater, lass uns zieh'n.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

VII.

The Early History of the Opera.

Many historians have looked upon the innocent little dramatic idyl, *Robin et Marion*, which Adam de la Halle wrote in Naples in 1285 (or 1282 or 1260?), as the first opera. But it may well be doubted whether *Robin et Marion* deserves the name of opera at all; it was nearly enough what we now call a vaudeville. The songs in it are of the then popular troubadour stamp, and quite innocent of dramatic intention. True, one of the germs of the Opera may be found in this little play, but not the most important nor original one.

Another germ of the Opera is to be found in the miracle plays of the thirteenth and fourteenth centuries. These religious ceremonies, which were half ritual and half dramatic, form an interesting study in themselves; their last surviving remnant is the Oberammergau *Passion Play*. But their chief importance to our present purpose is that, in them, the elements of music and of theatrical representation were brought together for the first time since the days of the old Greek and Roman Drama. Here they need only be mentioned as one of the germs from which the Opera sprang. The music in them consisted either of the ritual Church chaunts or of popular

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melodies; it had no specifically dramatic purpose, and differed in no respect from the rest of the music of the time.

A third germ of the Opera has been descried in *Circé, ou le Ballet Comique de la Royne*, a quasi-operatic ballet-spectacle prepared by BALTAZARINI (Balthazar de Beaujoyeulx) for the marriage festivities of the Duc de Joyeuse and Mademoiselle de Vaudémont, and given in the salle du Petit-Bourbon in the Louvre in Paris on October 15, 1581. But a far more important germ, if indeed not the Opera itself, is to be found in Florence, at a little later date than this gorgeous spectacular pageant.

As the true essence of the Opera is the employment of Music for a specifically dramatic purpose, we must not look for the first operatic beginnings at an earlier date than that at which Music first took a turn in the direction of individual emotional expression. The true Opera was one of the first fruits of the Florentine Music Reform of the seventeenth century. It is here that we must begin our study.

One point in the history of the Opera has not generally been sufficiently emphasized. Call it a purely fortuitous and unessential circumstance, if you will, the fact remains that it has ever exerted a strong influence upon the character of the Opera, as a form of musico-dramatic art; stronger indeed than opera composers in general have been willing to admit to themselves. This point is that the Opera began its career as an article of luxury; unlike all other forms of music, it began by appealing, and has continued to appeal chiefly, to the luxurious and money-spending classes. It has always been a fashionable entertainment. It sprang from the very lap of an epicurean noblesse, whose enjoyment of Art partook largely of the character of refined sensualism, whose veneration for Art expressed itself in a rather overstrained and affected pedantry; the Opera was ushered into the world in an atmosphere of musk and artificial sachet-perfumes, swaddled in satins and fine laces, and its cradle rocked by the whitest and most delicate of hands. It has not, even yet, wholly rid itself of the odor of civet in spite of the vigorous airing it has had for over a century. Perhaps one of the

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most remarkable things about it is, and has been, the amount of money it costs. No other form of music can boast so noble a pedigree (in a worldly sense), nor has had to keep up its inherited estate by such a lavish expenditure of coin.

Yet, curiously enough, it has proved itself a very hardy growth, and has exerted a well-nigh unparalleled influence upon nearly every form of musical composition. No sooner had a musical form fully developed itself, than it would begin to feel this influence. The very first thing the Opera did — as if out of revenge for the Church's having dared, in the Miracle Plays, to encroach upon the ground which it was destined to occupy — was to lay hold upon the Church itself. It was not long in winning the battle; Church Music soon became as dramatic and emotional as if Palestrina and the Gregorian Modes had never existed.

We have seen how the Florentine Music Reform was brought about, and how GIULIO CACCINI'S monodies charmed the noble frequenters of Bardi's salons. It took but little to push the new style of composition one step farther, and make it distinctly operatic. The emotional and dramatic element having once been introduced into Music, it was ready for transplanting from the concert-room to the stage.

The man who probably first saw the fitness of this new musical style for the dramatic stage, and to whose agency we consequently owe the beginnings of Opera, was the poet OTTAVIANO (or Ottavio?) RINUCCINI. He, like all who had a hand in the new musical movement, belonged to the Bardi, Galilei, and Corsi coterie. He got the composer JACOPO PERI to set his drama, *Dafne*, to music. As Caccini was, so to speak, the official musician of the house of Bardi, Peri occupied a similar position in the house of Corsi. It was here that the new opera of *Dafne* was first performed in 1597. Peri himself writes:

Although Signor Emilio del Cavaliere presented our music on the stage, as far as I know, before any one else, it still pleased the Messrs. Jacopo Corsi and Ottavio Rinuccini in 1594 that I should set to music the *Dafne*, written by Signor Ottavio Rinuccini, treating



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it in a different style, so as to see, by simple experiment, of how much the song of our age was capable.

This "different style" was plainly the new Florentine monodic declamatory style of composition. The reference to EMILIO DEL CAVALIERE is a little liable to mislead. Del Cavaliere was a composer, intimate with the Bardi and Corsi set, who had set some plays to music and had them performed in Florence. He had also done something in the way of Oratorio. But his music to the plays was wholly of the old madrigal character,—that is, mildly contrapuntal,—and Peri probably thought he could flatter his noble rival a little by referring to it as "our music," although it showed none of the distinctive characteristics of the Music Reform.

Peri's *Dafne* is to be looked upon as the first real opera; it was written in the new declamatory style. It was an innocent sort of pastoral, but made an immense impression upon all who were present at the performance. As a first attempt, it was naturally given in private, before a select party of dilettanti. Yet it was repeated at Corsi's palace for three successive carnivals, and with ever-increasing success. The name of *Opera* was not applied to it; it was styled a *Favola in musica*, or musical play.

The Opera made its first solemn official entry into the world in 1600. Rinuccini wrote his *Euridice* for the festivities in honor of the marriage of Henri IV of France with Marie de Medicis, which took place in Florence in the course of that year. The music to this *Euridice* was written both by Peri and Caccini, each of them composing his own version; but at the performance part of Peri's music and part of Caccini's were sung.

That the *mise en scène* was of the most splendid description need hardly be said. Royal and noble personages did not do things by halves, when they gave theatrical representations in those days. The gorgeous scenic displays of modern Opera pale before the splendor of those old performances, with their show of solid gold, real jewels, and fine silks and satins. As for the scenery, it was as handsome, artistic, and elaborate as could possibly be procured. No expense of money nor talent was spared to

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make theatrical shows as magnificent as possible. In Leo X's time, great painters and architects used to turn their hand to scene-painting. When Ariosto's play of *I suppositi* was brought out in Rome, Raphael himself painted the scenery. The stage machinery of the day seems to have been very perfect: all sorts of realistic effects, such as burning cities, thunderstorms, shipwrecks, ascents to the clouds, and descents into Hades, were produced. The processions and pageants have never been surpassed in gorgeousness.

But what interests us more especially here is the character of the music. The music of both Caccini's and Peri's *Euridice* — for both scores were published separately after the wedding festivities were over — consisted of solos, duets, trios, and choruses, the solo work being by far the most extensive. These solos were written in what the then Florentine come-outers called the *stile rappresentativo*, or "representative style." In Caccini's score we find now and then a tendency toward florid vocalization; but the music of both works was dry, heavy, and uninteresting, notwithstanding occasional flashes of genius, especially in Peri's score. Once he even almost writes a melody. The solos in the *stile rappresentativo* did not correspond exactly to what we now call recitative; they had neither the perfect freedom of recitative nor the regular melodic and rhythmic periods of the song or air. At the close of every distich of the poetry there was a slow, heavy cadence of two long notes, the regular recurrence of which strikes us now as excruciatingly monotonous.

The orchestral part of *Euridice* was of the simplest. Peri's score contains parts for harpsichord (played by the composer), bass-lute, tenor-lute, and bass-viol; one air is introduced by a *ritornello* for three flutes. The players were stationed behind the scenes, out of sight of the audience. The choruses were written in five parts, with one exception; some of them were polyphonic (*i.e.* contrapuntal) in style; others were in simple successions of chords, without any attempt at melodic writing.

Of course both dilettanti and the general public were firmly convinced

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that such things as *Dafne* and *Euridice* were examples of the very purest classicism, and flattered themselves that the Greek Drama had been revived with a will. But the truth was that the only really classic element in these operas was the names of the *dramatis personae.* The only plot was love-making, the only sentiments, "love and dove," "heart and dart"—and perhaps "smart,"—"sorrow and morrow," "languish and anguish." Never did a poetic form set up in business with a more limited stock-in-trade of ideas and sentiments than the Opera. But what it lacked in variety it made up in intensity of diction. The world has never beheld people of such exquisitely sensitive organizations as the operatic lovers of those days. As the electro-thermopyle will respond to the heat of the human hand, held opposite its face at a distance of thirty feet, one little pucker of a fair lady's eyebrow would call forth a perfect Niagara of rhymed anguish from her adorer's lips. Hamlet in Ophelia's grave talked mere parliamentary commonplaces, compared with the ravings of those operatic swains and shepherdesses.

Perhaps it is just as well for Music that the earlier opera composers had such exceedingly limited material whereupon to exercise their musical talent; merely the joy and woe of Love. Had they worked in a more extended emotional field, they might not have attained to such perfect refinement and finish of musical expression.

I can not afford to dwell longer upon this period of the Opera, but must now leave the worthy Caccini and Peri for their great follower, CLAUDIO MONTEVERDE. Monteverde began to write in the *stile rappresentativo*, or dramatic style, in 1607. In this year the son of Vincenzo Gonzaga, Duke of Mantua, married the Infanta of Savoy. Gonzaga invited the poet of *Dafne* and *Euridice* to visit his court. Rinuccini came, remodelled the text of his *Dafne* for the composer MARCO DA GAGLIANO, one of the most distinguished followers of Caccini and Peri, and wrote a new libretto, *Arianna* (Ariadne) for Monteverde, who was an especial protégé of the house of Gonzaga. We see that Rinuccini was quite as good a courtier as

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he was a poet: what could have been more flatteringly appropriate to the august occasion than the story of Ariadne, a princess who was married to a god? Monteverde's composition made the profoundest impression; even his rival, da Gagliano, speaks of it in terms of astonished admiration. Ariadne's lament, "*Lasciatemi morire*," brought tears to every eye. This one number is all that has been preserved of the opera; but it is quite sufficient to show that Monteverde had, at a single leap, left Caccini and Peri far behind.

In the following year Monteverde wrote a second opera, *Orfeo*, to a libretto by an unknown poet. In 1613 he went to Venice, where he assumed the leadership of the choir at St. Mark's; but he did not confine his genius to sacred composition. He wrote dramatic pieces which were given at the palaces of prominent nobles.

In 1637 the first opera-house was opened in Venice, the Teatro di San Cassiano — so named, according to the Venetian custom, after the nearest church. The promoters of the enterprise were Benedetto Ferrari, a noted virtuoso on the theorbo and author of several dramatic poems, and Francesco Manelli da Tivoli, the composer. The first opera given at the San Cassiano was *L' Andromeda*, the text by Ferrari and the music by Manelli. The following year brought *la Maga fulminata* by the same author and composer. In the course of the third year (1639), four new operas were produced, the last of them being *L' Adone* (Adonis), the text by Paolo Vendramin, the music by Monteverde.

In 1699 there were eleven opera-houses open in Venice. Monteverde's glorious career closed in 1642 with his opera, *L' Incoronazione di Poppea*.

Monteverde's genius was epoch-making. It is not only his boldness as an innovator that compels our admiration, but the exquisite quality and true grandeur of his inspiration. It would be idle to look for that high finish, that sure grasp of materials, in his writing that we find in Gluck; just as we can not expect Josquin Desprès to show such consummate ease in counterpoint as Palestrina. But in the matter of truth, depth, and poignancy of dramatic expression — in so far as it can be attained by the

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human voice — it were hard to say that he has ever been surpassed Ambros says truly that the spiritual pedigree of all our great masters in Opera must, in the end, be traced back to Monteverde. More than this: we find in his works the germs of almost every instrumental effect that composers have since brought to perfection. He was the first to make the orchestra dramatic; his tone-painting, as the modern phrase goes, is often surprising. He invented the *pizzicato* and the *tremolo* on the violins — much to the dismay of his players, who at first declared such things to be absolutely unplayable. He employed every instrument in use in his day. If his orchestra seems poor, thin, and childish in comparison with that of Mozart and Beethoven,—not to mention Wagner and the thunderers of the present day,— the admirable skill with which he uses his instruments is astounding. He was the father of the art of orchestration. He also brought counterpoint back into the *stile rappresentativo*, and made it dramatic. In his harmony he often shows that the influence of the old Modal System was still strong; he also did not always quite know the true character of the new harmonic combinations he employed, and his writing is not free from grave faults, or at best from unskilful progressions. It was reserved for the generations that came after him to exhaust the possibilities and establish the true laws of that Tonal System, the germs of which he had discovered.

His legitimate successor and greatest pupil was FRANCESCO CAVALLI, born in Venice in 1599 or 1600. His real name was Pier-Francesco Caletti-Bruni; his father, Giambattista Caletti, was leader of the choir at the church of Santa Maria in Crema. He was a protégé of a noble Venetian, Federigo Cavalli, and was known in his youth as "il Checo di Câ-Cavalli" — Venetian dialect for "little Franky of the House of Cavalli." His real name was gradually forgotten. In 1617 he was entered on the list of singers at St. Mark's, with an annual salary of fifty ducats, as Pietro Francesco Bruni Cremasco. In 1620 he was registered as Francesco Caletto among the tenors. In 1640 he obtained the position of second organist, as Francesco Caletti detto Cavalli, and was henceforth known as Francesco Cavalli Viniziano. In 1665 he was raised to the position of first organist, and was finally made leader of the choir of St. Mark's in 1668. He died on January 14, 1676; at his funeral the choir sang his *Requiem* for two choruses, which he had written "for himself" not long before.

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Cavalli's first opera, *le Nozze di Peleo e Tetide*,— libretto by Orazio Persiani,— was written in 1639. The style was in general very like Monteverde's, although we already see signs of a larger development of musical forms. More than this, we see at times a more decided return to contrapuntal writing.

How soon the anti-contrapuntal doctrines of the Florentine founders of dramatic music began to lose their vigor! Galilei and Bardi coolly kicked Counterpoint out of their palace windows, and the very next generation opens the stage door to let the exile in! Music very soon found out that she could not do without the fruits of the labor of two glorious centuries in her history.

In 1640 Cavalli brought out two more operas: *gli Amori d' Apolline e di Dafne* and *la Didone*, which show a great advance upon his earlier work. In 1649 came *Giasone*, which was given with overwhelming success at the San Cassiano, and two years later in Florence. As many as thirty-four operas by Cavalli were given in Venice between the years 1639 and 1665.*

Compared with his master, Monteverde, Cavalli shows a far more formed melodic style, and greater freedom in his recitatives. But we must remember that he had Monteverde to start from. He brought the Opera to a condition in which it was ready to enter upon its classic period in Italy; the childhood of the Opera ends with him.

One of his younger contemporaries, Marc-Antonio Cesti, formed a sort of connecting link between this period of childhood and what may be called the vigorous youth of the Opera. Cesti had the inestimable advantage of studying under the great Roman, Giacomo Carissimi, a composer who, to be sure, never wrote for the stage, but was fully a quarter of a century ahead of his contemporaries in his matured skill in handling the new musical material Monteverde had given to the world in the Tonal System. Indeed Carissimi is the first great composer we meet with in history, in whose works the contrapuntal learning and skill of the old Roman School is united with the dramatic expressiveness of the Florentine reformers. His life and doings belong especially to the history of the Oratorio; but the musical styles of Opera and Oratorio were hardly distinguishable in his day, and his potent influence was quite as marked upon opera composers

* A few years ago the trustees of the Boston Public Library came very near buying the autograph MS. scores of several of these operas.

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as upon others. The man who reflected it most strongly, and with the most genius, was unquestionably ALESSANDRO SCARLATTI.

In Scarlatti we have for the first time an opera composer who united consummate musical science and skill to splendid natural genius and the boldest spirit of enterprise. With him Italian Opera entered upon its palmy days. He was born in Naples — or, according to some accounts, in Sicily — about 1650. That he was actually a pupil of Carissimi's has not been well established; but that he studied and profited by his works is indubitable. His first opera, *l' Onestà nell' amore*, was given in Rome at the palace of Cristina, ex-Queen of Sweden, in 1680. He was a most voluminous composer and wrote, beside a huge amount of other music, a hundred and nine operas. To him we owe many innovations.

Scarlatti wholly abandoned the Florentine *stile rappresentativo*, with its heavy, monotonous cadences, and developed two new forms in its stead. One was the *recitativo secco*, or plain recitative, in which rhythm and melody are thrown to the four winds, and is musical declamation pure and simple, with an accompaniment of a few chords on the harpsichord. The other was the *recitativo stromentato*, or accompanied recitative, which was more impassioned in character, in a sense, more musical, and accompanied — often quite elaborately — by the orchestra. The first of these forms has been handed down to the present day unchanged; the second has been developed further in several ways. Scarlatti also gave more definite form to the attempts of Cavalli and Cesti at purely melodic writing, and so created the *Aria*, or Air, in the form in which we find it in the works of Bach and Handel. It consisted in a first part, a second part in a related key, and finally a repetition of the first part (*da capo*). This form of the *Aria* gradually underwent several changes in after days. In strongly dramatic situations it was found that the repetition of the first part, technically called the "*Da capo*," seriously interfered with that progressive character which should be inherent in dramatic music. It was only fitted for meditative soliloquy. Both the second part and the *Da capo* were often omitted; in which case the *aria* was called a *cavatina* (probably from *cavare*, to expunge). Still later the second part of the *aria* was retained without the *Da capo*, but formed a strong contrast to the first part by being in a more rapid tempo, while the first part was slow and sentimental. This quick second part of the *aria* was called a *caballetta* ("horse-back piece"), and is of comparatively recent date. But, to return to Scarlatti.

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In Scarlatti's three forms, viz.: the *recitativo secco*, the *recitativo stromentato*, and the *aria*, we have virtually the prototyes of every known phase of operatic music. Duets, trios, quartets, and ensemble-pieces are (in Italian Opera at least) nothing more than more or less extended developments of the *aria*, sung by two or more voices, instead of by a single one. The dramatic *scena*, the *arioso*, and even the whole musical stock-in-trade of the Wagnerian Music Drama, are but further developments of the *recitativo stromentato*

It is unfortunate that the works of Alessandro Scarlatti have been so totally forgotten and neglected by the musical world at large, for he does not belong to a period in the History of Music which one is now tempted to study in a spirit of archæological curiosity merely. But Father Time swallows none of his children so fast as he does operas. A change in musical fashion may leave a great choral or orchestral work untouched; but it kills an opera almost as soon as it does a bonnet.

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The first movement begins with a slow introduction, *Grave e molto moderato* in C minor (3-4 time), which opens with some strong chords in the brass, interspersed with syncopated high C.'s in the wood-wind and trumpets, and triplet calls in the horns and first trombone. Against this sonorous background the strings soon outline a vigorous melodic phrase in 3rds and 6ths, which is soon recognized as based on the initial figure of the first theme of the ensuing *Allegro*. This is more softly responded to by the wood-wind and horn, over a few *pizzicato* chords in the strings.

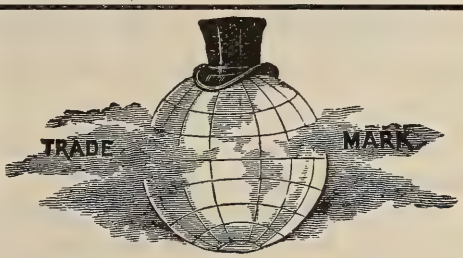
The main body of the movement, *Allegro moderato* in C minor (3-4 time), opens with two measures of repeated triplets in the second violins and violas over a pulsating *pizzicato* bass; over this accompaniment the first violins enter with the first theme. The sixteen measures of exposition of this theme are followed by a long subsidiary passage in which figures from

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the theme are developed (almost worked out) in various ways, until a solo phrase in the 'celli leads over to the second theme.

This *cantabile* melody appears in the relative E-flat major in the wood-wind and horn — later in the violins in octaves — over a waving arpeggio accompaniment in the strings, soon to make way for a lighter second subsidiary, which begins in B major, but soon modulates to other keys. Some strong developments follow on figures from this subsidiary and from the first theme, leading at length to a quieter conclusion-theme in D-flat major (flutes, clarinets, and *violas pizzicati* against sustained high A-flats in the violins) which, in turn, leads into the working-out.

The free fantasia is not very long, but is none the less elaborate and energetic. The third part of the movement, beginning with the return of the first theme in the tonic, bears quite regular relations to the first part, save that the conclusion-theme is omitted; the second theme comes in the tonic, C major, and the second subsidiary begins in A-flat. There is a strenuous and brilliant coda, which closes the movement in C major.

The second movement, *Adagio ma non troppo* in A-flat major (4-4 time), opens with its principal theme sung by the 'celli to an accompaniment in often elaborate voice-leading in the second violins, violas, and double-basses; the melody then passes into the violins in octaves, the wood-wind and horns taking the other voices in the harmony, over a bass in the double-basses, as before. An arpeggio in the clarinet leads to a long subsidiary passage on a new theme, which is worked up in passage-work — often of an elaborately contrapuntal sort — to a strong climax. A short transition-period leads over to the return of the principal theme, which is now developed in richer orchestration than before, and with somewhat more elaboration in the accompaniment. A short coda closes the movement.

The third movement, Scherzo: *Allegro* in G minor (3-3 time), is quite regular in form, the Trio being in G major.

The fourth movement, Finale: *Allegro vivace* in C minor (4-4 time), begins as if it were to be in the sonata-form. It opens with its first theme given out *pianissimo* by all the strings in octaves against a counter-theme in the wood-wind; this theme is developed for some time by fuller and fuller orchestra, until it is followed by a stronger first subsidiary in C major in the full band.

A buoyant, *cantabile* second theme follows in E-flat major, given out by the violas and 'celli against harmony in the wood-wind and horns. Some more brilliant subsidiary developments follow, leading to a quaint, mysterious little conclusion-theme, given out *pianissimo* in G-flat major by the clarinet and bassoon, alternating with the flute and oboe, over an agitated *pizzicato* accompaniment in the strings. This soon merges into the working-out, which continues through the rest of the movement, there being no third part. The movement ends strongly in C major.

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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Spring, sweet Spring
Is the year's pleasant King,
Then blooms each thing,
Then maids dance in a ring,
Cold doth not sting.
The pretty birds do sing,
 Cuckoo, cuckoo,
Jug, jug, jug, jug, pu-we,
 To witta-woo!

The palm and may
Make country houses gay.
Lambs frisk and play,
The shepherds pipe all day,
And we hear, aye,
Birds tune their merry lay,
 Cuckoo, cuckoo,
Jug, jug, jug, jug, pu-we,
To witta-woo!

The fields breathe sweet,
The daisies kiss our feet,
Young lovers meet,
Old wives a sunning sit,
In ev'ry street
These tunes our ear to greet,
 Cuckoo, cuckoo,
Jug, jug, jug, jug, pu-we,
 To witta-woo!

Thomas Nash, 1600.

OVERTURE TO "GENOVEVA," IN C MINOR, OPUS 81. ROBERT SCHUMANN.

Genoveva, opera in four acts, the text by Robert Reinick (after the tragedies by Tieck and Hebbel), the music by Robert Schumann, was first

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given in Leipzig on June 25, 1850. Schumann was not very well pleased with the libretto Reinick had prepared for him, and made material changes in it to suit himself. The music was begun in 1847, and the score finished in August, 1848; but the production of the work was considerably delayed. It was received with respect, but made no more than a *succès d'estime*, and was withdrawn after three performances.

The overture begins with an introduction, *Langsam* (Slow) in C minor (4-4 time), which opens sombrely and thoughtfully with *pianissimo*, swelled and diminished, syncopated chords of the dominant 7th and minor 9th in the wood-wind and horns, over an unsyncopated bass in the strings and second pair of horns. The first violins enter with a pathetic, waving figure in sixteenth-notes, leading to some now sombre, now dramatic contrapuntal developments in Schumann's most profoundly emotional vein, and ending with a recitative-like phrase in the first violins, thematically connected both with what has gone before and with what is to follow.

The main body of the overture, *Leidenschaftlich bewegt* (*Allegro appassionato*) in C minor (2-2 time), opens with the intensely passionate first theme — in which we recognize the sighing figure of the foregoing recitative-phrase in the first violins, over descending chromatic groups of triplets in the 'celli. Although melodically different, there is a certain similarity in emotional expression between this theme and the first theme of the *Allegro* of Beethoven's overture to *Egmont;* only that the one is as distinctively Beethovenish as the other is sharply characteristic of Schumann. This first theme is developed at a considerable length, the passionate *fortissimo* subsidiary period that follows it being too closely related to it thematically to be considered as a separate theme. An anxious, almost panting transitional passage leads to a descending phrase in the first violins alone (an arpeggio on the chord of the dominant 7th and minor 9th of the key of E-flat) which introduces the second theme. The thesis of this theme (in E-flat major, relative major of the tonic) is a bright, breezy hunting-call for three horns, a

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brilliant stroke of originality being produced by reinforcing the high E-flat of the third horn with the trumpets in the last measure but one; the antithesis is a melodious phrase — at once seductive and nervously passionate — in the wood-wind. This second theme, too, is developed at considerable length, the development soon assuming the character of actual working-out. Indeed it is impossible to determine exactly where the free fantasia begins, as the development of the second theme merges into it imperceptibly. Soon comes an episodic period of the most strenuous imitative contrapuntal working-out on a figure borrowed from the slow introduction. This and the second theme form the thematic material of the free fantasia. A rushing *fortissimo* passage for all the violins and violas in unison leads over to the third part of the movement. This stands in quite regular relations to the first part, only the instrumentation is much strengthened; the second theme now comes in the tonic, C major. As its development in the first part merged insensibly into that of the free fantasia, so does it now merge equally insensibly into the coda. The coda is long based on the second theme, the development being full of the most furious Schumannesque *brio* — it seems as if the composer would never let his theme go — until at last the trombones add their voices to the orchestra in a final "apotheosis" on a new phase of a figure that has already appeared in some of the passage-work of the free fantasia. This climax is one of the most tremendous even Schumann ever worked up. The overture ends triumphantly in C major.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve-horns, 2 plain horns, 2 trumpets, 1 pair of kettle-drums, 3 trombones, and the usual strings. The trombones do not enter till the last part of the coda.

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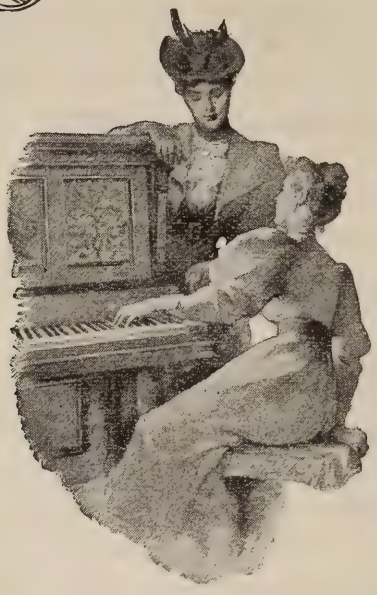
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Friday Afternoon, April 10, at 2.30 o'clock.

Saturday Evening, April 11, at 8.00 o'clock.

PROGRAMME.

Spohr – – – – – – – – Overture, "Jessonda"

Haendel Recitative and Aria, "Deeper and Deeper still" and "Waft her, Angels," from "Jephthah"

Beethoven – – – – – – Quartet in C-sharp minor
(Orchestrated by MULLER-BERGHAUS.)
(First time.)

Wagner – – – "Walther's Preislied," from "Die Meistersinger"

Brahms – – – – – – – – Academic Overture

Soloist, Mr. BEN DAVIES.

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Mr. WILLIAM H. RIEGER, Tenor.
Mr. FFRANGCON DAVIES, Bass.
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SOLOISTS:
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Mr. Leo Schulz, 'Cello.
Mr. Vincente Toledo, Æolian Conductor.

PROGRAMME.

Part I.

1. Vorspiel, Die Meistersinger . . Wagner
2. Kol Nidrei Bruch
 Mr. Schulz.
3. Danse Macabre . . . Saint-Saens
4. Pensée d'Automne Massenet
 Miss Franklin.
5. Slavische Tanez, No. 1 . . . Dvorák

Part II.

6. Cantilene Nuptial Dubois
7. Vito Popper
 Mr. Schulz.
8. Overture, Midsummer-Night's Dream Mendelssohn
9. Repentir Gounod
 Miss Franklin; 'cello obbligato, Mr. Schulz.
10. Hungarian March Berlioz

Thursday Evening, April 9, at 8 o'clock.

SOLOISTS:
Miss Lena Little, Contralto.
Signor P. A. Tirindelli, Violin.
Mr. Vincente Toledo, Æolian Conductor.

PROGRAMME.

Part I.

1. Overture, Tannhäuser Wagner
2. Meistersinger (Walther's Preislied) . Wilhelmj
 Signor Tirindelli.
3. Phaéton, Poème Symphonique . Saint-Saens
4. Lost Chord Sullivan
 Miss Little.
5. Prelude and Fugue in D major . J. S. Bach

Part II.

6. Marche Religieuse Guilmant
7. a. Danse Espagnole, No. 8 . . . Sarasate
 b. Interludio Tirindelli
 Signor Tirindelli.
8. Hansel & Gretel Pantomime Music Humperdinck
9. Agnus Dei Bizet
 Miss Little; violin obbligato, Sig. Tirindelli.
10. Reine de Saba, Marche Cortège . Gounod

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PROGRAMME.

PRELUDE AND FUGUE in C-sharp major	Bach
SONATA, F major, Op. 10, No. 2	Beethoven
VARIATIONS SERIEUSES	Mendelssohn
MAZURKA, No. 1	Chopin
INTERMEZZO, Op. 8	Schütt
LA FILEUSE	Yóuferoff
CONCERTO in A minor	Schumann

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SEVENTH CONCERT,

MONDAY EVENING, APRIL 6.

PROGRAMME.

BRAHMS	Quartet in B-flat major, Op. 67
BRAHMS	Three German Volkslieder
HENSCHEL	"There was an Ancient King"
SCHUMANN	"Auftraege"
SCHUBERT	Quintet for two Violins, one Viola, and two Violoncellos, in C major.

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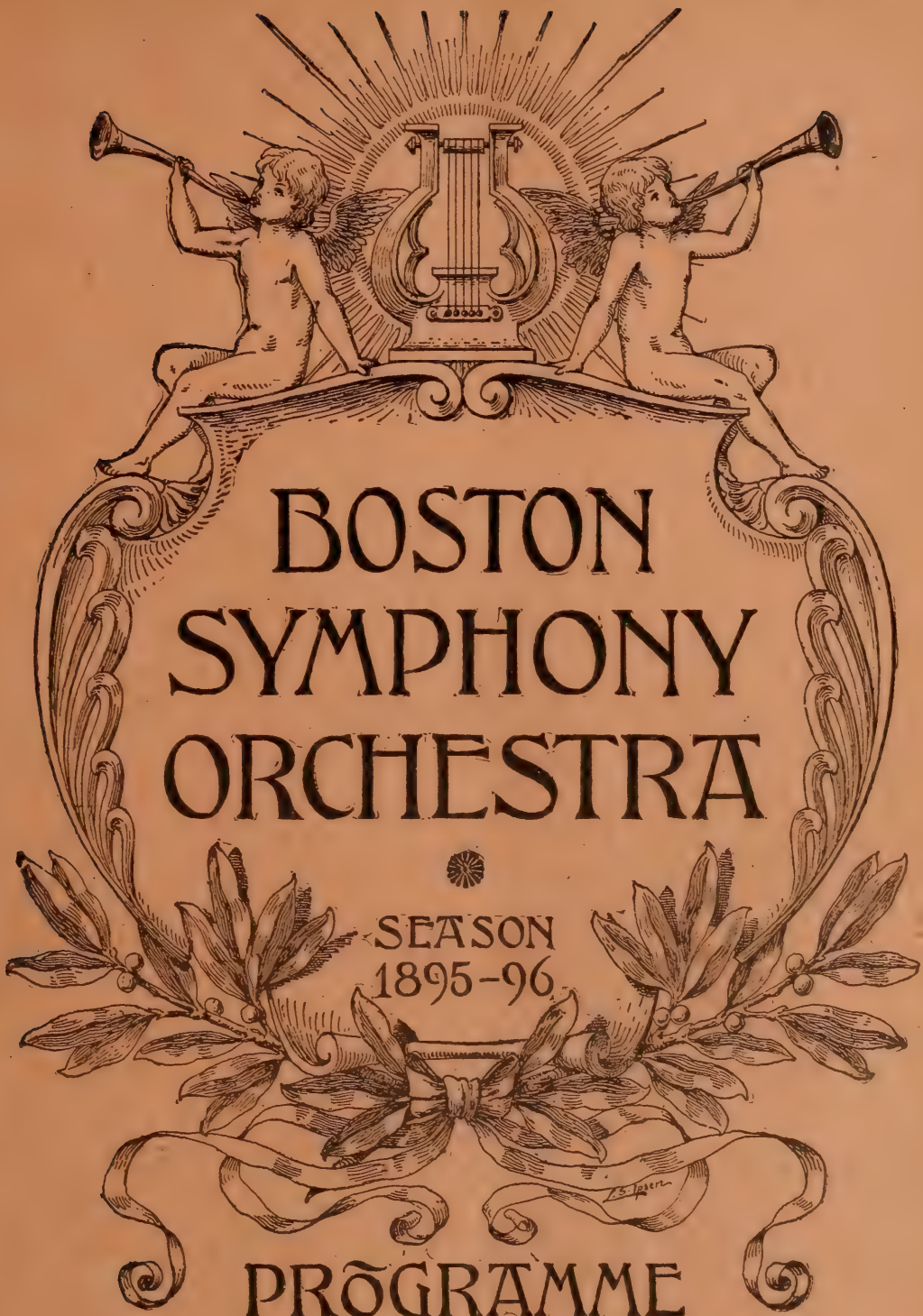
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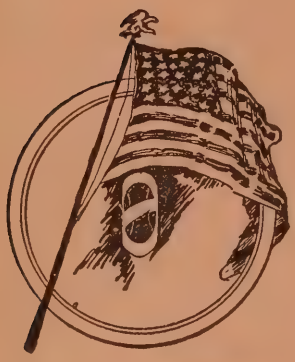
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SEASON 1895-96

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PROGRAMME

OF THE

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BY WILLIAM F. APTHORP.

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At 2.30 o'clock.

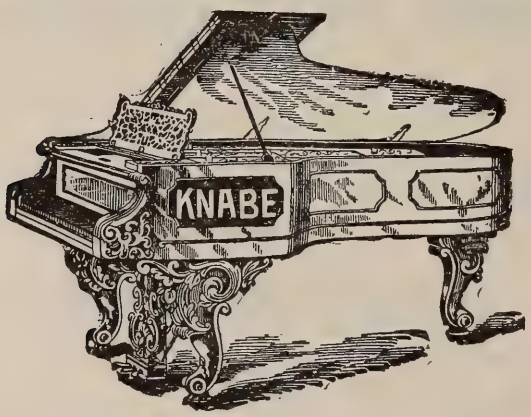
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Saturday Evening, April 11, at 8.00 o'clock.

PROGRAMME.

Louis Spohr – – – – – Overture to "Jessonda," Op. 63

George Frideric Handel Recitative, "Deeper and Deeper still," and Air, "Waft her, Angels," from "Jephthah"

Joachim Raff – – Symphony No. 5, in E major, "Lenore," Op. 117

PART I. HAPPINESS IN LOVE.

I. Allegro (E major) – – – – – – 4-4
II. Andante quasi Larghetto (A-flat major) – – 3-4

PART II. PARTING.

III. March-Tempo (C major) – – – – – 4-4
Agitato (C minor) – – – – – – 4-4

PART III. REUNITING IN DEATH.

Introduction and Ballad (after G. Bürger's "Lenore.")

IV. Allegro (E minor) – – – – – – 4-4
L' istesso Tempo (E major) – – – – 2-2

Richard Wagner "Walter's Prize Song," from "The Master Singers of Nuremberg"

Johannes Brahms – – – Academic Festival Overture, Op. 80

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Jessonda, grand opera in three acts, the text by Edouard Gehe (based on a French play, *la Veuve de Malabar**), the music by Louis Spohr, was first brought out at Cassel on July 28, 1823. It was given by a German company at the St. James's Theatre in London on June 18, 1840; and in Italian at Covent Garden on August 6, 1853.

The overture begins with a slow introduction, *Moderato* in E-flat minor (3-2 time), some soft harmonies in the wood-wind and horns being followed by melodious phrases in the horns, then in the clarinet and bassoon, over running counterpoint in two-part canon in the strings *pizzicati*. This thoughtful and expressive passage is soon interrupted by a bright dance-tune in E-flat major (3-4 time), given out by the wood-wind, horns, and kettle-drums. The remainder of the introduction consists of an alternation between these two contrasted themes.

The main body of the overture, *Vivace* in E-flat major (2-2 time), opens *pianissimo* with the exposition and development of the first theme by the strings, gradually enriched by more and more of the wind instruments. A short *fortissimo* subsidiary passage for full orchestra leads over to the entrance of the second theme in the dominant, B-flat major. This expressive *cantilena* begins in the horn against a lightly tripping counter-theme in the first violins, and is further developed by various combinations of wind instruments over a simple accompaniment in the strings, the gay little counter-theme soon disappearing from the development. The conclusion-period is represented by a return of the first theme and a brief working-out of the same, which may be taken either as a very short free fantasia or a somewhat irregular beginning of the third part. For it soon leads to a return of the second theme in the key of A-flat major (now in the clarinet

* Whether or not the plot of this play bears any likeness to that of an opéra-bouffe entitled *la Veuve du Malabar* (music by Hervé) brought out at the Variétés in Paris in the season of 1872–73, I have been unable to find out.

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and bassoon), and the development of the third part goes on much as that of the first did, the return of the first theme leading to a rather long and very brilliant coda, with which the movement ends.

This overture is scored for 2 flutes (interchangeable with 2 piccolo-flutes*), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

RECITATIVE, "DEEPER AND DEEPER STILL," AND AIR, "WAFT HER, ANGELS," FROM "JEPHTHAH" GEORGE FRIDERIC HANDEL.

Jephthah, oratorio in three acts, the text by Dr. Thomas Morell, the music by George Frideric Handel, was brought out at Covent Garden in London on February 26, 1752. It was Handel's last oratorio. The score was begun on January 21, 1751, and completed on August 30 of the same year. In the Boston Public Library there is a facsimile of Handel's autograph score; the last page of which shows the last few measures of music and the last signature to a completed composition Handel wrote before his blindness became complete.

The recitative and air sung at this concert do not really belong together. They are, however, both in the part of Jephthah. The recitative comes near the close of the second act, and is in response to Iphis's announcement of her readiness to fulfil her father's vow. The air (preceded by another recitative) comes at the beginning of the third act, before the ceremonial of Iphis's sacrifice. I think it was Sims Reeves who first had the idea of putting these two unconnected numbers together for performance at concerts. Be this as it may, it has long been the custom thus to sing them together in England. The recitative begins in F-sharp minor and ends in G major; the air is in G major. In Handel's score both are accompanied by first and second violins, violas, and basses; the orchestral

* Called "in E-flat"; really in D-flat.

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part in the air, however, has some bare places which call for additional accompaniments. The text of recitative and air is as follows: —

RECITATIVE.

Deeper and deeper still, thy goodness, child,
Pierceth a father's bleeding heart, and checks
The cruel sentence on my falt'ring tongue.
Oh! let me whisper it to the raging winds,
Or howling deserts; for the ears of men
It is too shocking.— Yet — have I not vow'd?
And can I think the great Jehovah sleeps,
Like Chemosh, and such fabled deities?
Ah no; Heaven heard my thoughts, and wrote them down —
It must be so.— 'T is this that racks my brain,
And pours into my breast a thousand pangs,
That lash me into madness.— Horrid thought!
My only daughter! — so dear a child,
Doom'd by a father! — Yes,— the vow is past,
And Gilead hath triumph'd o'er his foes.
Therefore, to-morrow's dawn — I can no more.

AIR.

Waft her, angels, through the skies,
Far above yon azure plain —
Glorious there, like you, to rise,
There, like you, forever reign.
Waft her: *Da Capo.*

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

VIII.

THE GROWTH OF OPERA IN GERMANY, FRANCE, AND ENGLAND.

In Germany the Opera was simply an Italian importation. As the traditions of the great Venetian contrapuntal school were taken to Germany by Giovanni Gabrieli's great fellow-pupil under old Andrea, HANS LEO

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Hassler, so were the principles of Italian Opera transplanted thither by Heinrich Schütz.

Schütz was born at Köstritz, in the Palatinate, in 1585; in 1609 he went to Venice to study under Giovanni Gabrieli. He returned to Germany in 1612, after his master's death. But he undoubtedly learned a good deal in Italy beside what Gabrieli taught him; for, as we know, the new musical movement was well under way by that time, and Schütz must have found time, in leisure moments, to look into Caccini's *Nuove musiche* and listen with up-pricked ears to accounts of the splendors of the new Opera in Florence — things with which Gabrieli, as a classicist, probably did not encourage his pupil to have much to do. Upon the whole, there can be little doubt that Schütz, during his stay in Venice, picked up a good deal of musical knowledge on the sly, and learned several things which he did not trouble himself to tell his master. Otherwise he seems to have been a tractable pupil; for he went back to Germany possessed of great skill in old-school counterpoint, besides acquiring more than a smattering of the new Florentine ideas.

In 1617 he was made director for life of the Chapel of Johann Georg I., Elector of Saxony. He kept himself in constant communication with Italy, and showed himself fully bent upon being up with the times. In 1627 the Elector sent for Rinuccini and Peri's opera of *Dafne*, to have it performed at the wedding of his sister Sophie Eleonore and the Landgrave of Hessen. The Italian text was translated into German for the occasion by one Martin Opitz; but it was found impossible to make Peri's music fit the translation. So Schütz took the matter in hand, and wrote music of his own to it. This was at once the first German opera and the first opera ever performed in Germany. Schütz's score has been lost; but the music was, in all probability, a pretty close imitation of the Italian *stile rappresentativo* of the day. It is somewhat curious that no German composer followed Schütz's lead; indeed Schütz himself did not repeat the experiment, and, for over half

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a century, *Daphne* remained the only German opera. It is even questionable whether it was ever given again.

But Italian Opera was not so slow in penetrating into Germany. Works of then famous Italian composers gradually made their appearance on the German stage: at Regensburg in 1653, in Vienna and Munich in 1665. But it was not till 1678 that German Opera was really born.

The first German *Singspiel* ever performed in public was JOHANN THEILE'S *Adam und Eva*, which was brought out at Hamburg in 1678. In the following year the same composer's *Orontes* was produced; and, for the next half century, the Hamburg Opera-House was the leading lyric theatre in Germany. The works of several then noted German composers were brought out at it, about forty operas in all, up to the year 1694. Between this date and 1734 REINHARD KEISER wrote not less than a hundred and sixteen operas — probably many more, but we know of a hundred and sixteen — which were given at this house. It is amusing nowadays to note the titles of some of these operas of Keiser's: almost as long as the operas themselves! Think of seeing on a poster the announcement of *Das bei seiner Ruh und Geburt eines Prinzen frohlockende Lycien unter der Regierung des Königs Jobates und Bellerophon*, or else *Die durch Verstellung und Grossmuth über die Grausamkeit siegende Liebe, oder Julia!* Keiser so overshadowed all his predecessors in the field that he has been called the Father of German Opera. His productiveness was astounding. Dommer estimates his work in the operatic field at about a hundred and twenty operas, and this probably falls somewhat short of the mark. When we remember that a German opera in those days contained forty, fifty, or even more arias, besides recitatives and duets (seldom trios), we can form an idea of what an amount of music this indefatigable man gave to the world. In scheme and plan these operas of Keiser's were almost precisely like those of Alessandro Scarlatti and the contemporary Neapolitan School; and, if Keiser yielded the palm to his Italian contemporaries in elegance and breadth of melodic style, he was still a great master of dramatic expression. He shone espe-



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cially in his recitatives and in the smaller melodic forms. He was an older contemporary of GEORGE FRIDERIC HANDEL. Indeed Handel's operatic career began in Hamburg, where he produced his operas *Almira* and *Nero* in 1705, to be followed by *Daphne* and *Florinda* in 1706. With Keiser and Handel German opera certainly left off its long-clothes, and we can now leave it for a while.

In France the Opera was not so strictly a direct importation from Italy as it was in Germany. It may be said to have blossomed from an Italian graft upon a native stock. We have seen how the Opera sprang up in Italy from the well-meant, if mistaken, attempt to revive the classic Greek Tragedy. In France it sprang from the Ballet. If the Italians sighed and declaimed their way into Opera, the French danced into it.

The earliest instance we know of anything approaching an operatic performance in France was an entertainment got up by Balthazar de Beaujoyeulx (otherwise known as BALTAZARINI), La Chesnaye, J. Patin, Desportes, Baïf, and Ronsard for the wedding of the Duc de Joyeuse and Mademoiselle de Vaudémont, sister of the Queen of Henri III. This gorgeous entertainment, in which some of the greatest nobles of the realm took an active part, was a curious mixture of dances, choruses, tableaux, musical dialogues, and instrumental interludes. It was entitled *Circé, ou le Ballet Comique de la Royne;* it was given at the Château de Moutiers, in the presence of king and court, on October 15, 1581 — thirteen years before the production of Peri's *Dafne* in Florence. But, then, we should remember that *Dafne* was much more of an opera than this *Circé.*

Nothing need be said of the music of this strange work, were it not that one of the orchestral pieces has lived — in an extended and much modernized form — to the present day; it was even distinctly popular a few years ago. This was the little tune played at Circé's entrance upon the stage, now known as *Amaryllis,* and wrongly attributed to Louis XIII. That it may have been a favorite with that king is possible; but he certainly did not compose it. Its real name was *la Clochette.*

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Italian Opera was probably introduced into France by our old Florentine friend, the poet Rinuccini, who followed his patroness, Marie de Medicis, to Paris immediately after her marriage to Henri IV. It is by no means unlikely that Rinuccini brought with him the scores of Peri's *Dafne* and *Euridice*, and possibly those of some of Emilio del Cavaliere's madrigal plays. *Dafne* and the two *Euridices* were the only Italian operas then in existence; and, as the last two were written especially for, and given at, the royal wedding in Florence, it is highly probable that one or the other of them was given in Paris. But, if given there, it certainly did not please the French taste, and could keep up no rivalry with the French ballets, then at the height of their popularity.

The early attempts at French Opera were far more successful. But Cardinal Mazarin tried again to introduce Italian Opera, in the course of the reign of Louis XIV, but the attempt was again a failure. The first opera publicly performed in Paris was *Pomone*,— the text by PERRIN, the music by CAMBERT,— which was given in the tennis-court at the Hôtel Guénégaud in 1677. But even French Opera, although far more to the popular taste than the Italian, was less popular than the Ballet pure and simple.

But a change was very soon to take place. In 1646 Mademoiselle de Montpensier, niece of Louis XIV, brought back from Florence, whither she had made a short trip, a young page, GIOVANNI BATTISTA LULLI by name. He was only thirteen when he came to Paris, but soon showed signs of musical talent. His musical education was almost entirely French, though he carefully studied such scores by Cavalli and Cesti as he could lay hands on. At first he applied himself almost exclusively to instrumental composition, and wrote ballet after ballet for the young Louis XIV, who had a passion for all that pertained to the Dance. But, as nearly all ballets of the period contained one or more choruses, Lulli — or, as he called himself, LULLY — could not wholly disregard vocal writing.

Yet, fascinating as his ballets were, his abominable moral character and,

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above all, his impudence and disregard for rank would probably have brought him to grief, had he not found a larger field wherein to display his really commanding genius. His impudence became proverbial. On one occasion, when the curtain did not rise at the appointed hour on one of his new operas, the King sent word behind the scenes that he was tired of waiting and would like the perfomance to begin. Lully coolly sent back word that: "The King is master here; he can be just as tired of waiting as he pleases!" Fancy such a message sent to the Grand Monarque!

In 1672 Lully obtained by Royal Patent the monopoly of the Académie de Musique. He very soon did a great and memorable thing: he founded that form of musico-dramatic art, since known as French Grand-Opera. He had the good luck to fall in with an admirable librettist, as librettists go: Philippe Quinault. Between the years 1672 and 1686 he wrote twenty operas.

His whilom predilection for instrumental composition was not wholly conquered, and his treatment of the orchestra, simple as it was, always showed the hand of a master. More than this, he developed the short instrumental prelude, which his Italian predecessors and contemporaries prefixed to their operas, into a standard musical form. He was the father of the Overture; not of the modern Overture,—which, in so far as regards form, is like the first movement of a symphony,—but of what may now be called the old Overture.

Lully's overtures began with a short, dignified and stately *largo* or *grave* movement, which was followed by an *Allegro* in the fugued style. These fugued *Allegros* were written, as we should now say, rather dramatically than in the elaborate and thoroughly worked-out style of the organ and choral fugues of the day. Their treatment was concise and brilliant, rather than learned. Lully, although an Italian by birth, had become so acclimated to the French artistic atmosphere that he thoroughly possessed that Gallic sense of theatrical fitness which we find exemplified in the French Drama. He saw clearly that an opera-going public always has to be drawn

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in spite of itself to listen to any music not immediately connected with the action on the stage, and that it has no inclination to busy its attention with those finer musical subtleties which find their proper sphere in the concert-room. Theatrical music must seize upon the attention of the audience, and hold it fast, by its brilliancy, clearness, and generally pleasing quality. Hence, fearing that even his facile fugued movements might leave a large portion of the public in an unsympathetic mood, he often added a short third movement in the Minuet, or some other stately dance-form, which never failed to work up the enthusiasm of his audience, and thus prepossess them in favor of a composer whose opera was preluded in so fascinating a manner.

Lully's dramatic writing showed such a wide divergence of style from that of the Italian Opera, that one can hardly say that it was based upon Italian models. He caught the spirit of French declamation very accurately, and produced recitatives which, for dramatic fire and vigor, completely threw into the shade all that had previously been written. So inspiring were these declamatory phrases of his, that even the not too serious Paris public soon got to prefer them to all the spectacular pageants and ballets which had heretofore been its chief delight. Lully imparted great vivacity to these recitatives by frequent changes of rhythm, a method which the great Venetian composers had often employed before him, but which he used more frequently and, upon the whole, to better dramatic purpose. This rhythmic instability was at times a serious drawback to the musical form; the specific musical sense of the Italians guarded them against all abuse of such mannerisms. But it was just because the dramatic — or we should rather say, the theatrical — sense of the Italian composers was inferior to their musical perception, that Italian Opera had failed in France; and it was to Lully's preponderant sense of dramatic and theatrical fitness that he owed his overwhelming popular success. As singers, the French could not hope to rival the Italians; but were vastly superior to them both in declamation and acting. The dramatic spirit of the two peoples was pretty nearly on

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a par; but the French, from their stronger native tendency to admire the fitness with which general principles were applied to particular cases, had a sharper appreciation of the distinction to be drawn between what was merely emotional and impassioned — that is to say, dramatic in general — and what was peculiarly adapted to appear impassioned and dramatic on the stage. They were not content with opera-music that lent itself to passionate declamation merely; they demanded music that should also enhance the effectiveness of dramatic action. As I have said, their perception of the specifically theatrical — in a good sense — was keener than that of the Italians. Herein lies the fundamental difference between the French and Italian operatic schools; a difference which was sharply defined at the very outset, and went on increasing as each school carried its peculiar tendency to greater and greater lengths. In Italy, the musical essence of the Opera continued to assert itself more and more to the prejudice of the dramatic and histrionic element; in France, the dramatic and theatrical side kept striving after more and more complete supremacy over the purely musical. Yet it should be said, on this point, that even here their innate sense of fitness preserved the French from proceeding to undue extremes.

Having followed thus far the growth of the Opera in Germany and France, we must now cast a glance upon its establishment in England.

The history of the early and classic stages of English Opera is particularly saddening to us, as Anglo-Saxons. Not from any lack of great and glorious examples, but from its undeserved and untimely extinction. English Opera may be called a magnificent flash in the pan. Certain events have in them the power of extermination. What killed English Opera was nothing less than an irrepressible and victorious invasion of Italian Opera. BUONONCINI, ARIOSTI, PORPORA, and, most of all, HANDEL carried Italian Opera to such a pitch of splendor in England that the native growth of the soil had permanently to give way before it. Remember that, as an opera-composer, Handel is properly to be ranked with the Italians,

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rather than with the Germans. He wrote to Italian libretti, and the strong forming influence which Alessandro Scarlatti had exerted upon his style is distinctly to be felt in nearly all his operatic work. The representative German composer of that day was SEBASTIAN BACH, with whom Handel had far less in common — as far as style goes — than he had with Scarlatti.

Opera was not originally an imported article in England, as it was in Germany. As the Italian Opera had its origin in the Greek Tragedy, and the French in the Ballet, the English Opera sprang from the Masque. The Masque was a favorite form of dramatic entertainment in England. It was a vague sort of allegorical pageant, generally without much plot nor definiteness of dramatic purpose, but depending mainly upon the wit of the poet,— in making allusions to the occasion for which it was written,— the talent of the composer who wrote the incidental music, the splendor of the scenery and costumes, and the skill of the stage-machinist. Fletcher and Ben Jonson raised it from its original condition of a mere acted pageant by giving it some semblance of artistic form; it may be said to have reached its apogee in Milton's *Comus*.

The man who first developed the Masque into the Opera was HENRY PURCELL, unquestionably the greatest genius England ever gave to Music. Purcell was an avowed admirer of Italian music; he was a contemporary of Lully's; but, though he can not have failed to know the great French composer's works, he did not in any sense found his style upon them. His recitatives were quite as rhetorically perfect as Lully's, and at once more musical and more natural; they were often of the most intense dramatic effectiveness. The melodic character of his airs was thoroughly English; many of them are of the very purest beauty, so exquisite in form that it is hard to believe them to have been written in a pre-Handelian age. Purcell, when he died in 1695, at the early age of thirty-seven, left no successor worthy to wear his mantle; then the decline of English Opera began; a decline which would in all probability not have ended in permanent extinction, had not Handel's *Rinaldo* — first given at the Queen's Theatre in

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Martinus Sieveking

the Haymarket in 1711 — turned the tide so determinedly in favor of Italian Opera, that it was hopeless for the admirable English composers of his day to attempt to keep up a rivalry with it.

The only possible tactics by which vernacular Opera could keep its head above water was to strike out in a new direction. The Italian Opera of Handel and Buononcini, true to its august origin, dealt only with classical and tragic themes. Of course Englishmen were not wanting who deprecated the undivided supremacy of a foreign form of art; and at last the poet Gay, aided by a German musician Dr. PEPUSCH, made a bold dash for popularity with *The Beggar's Opera*, which was brought out in 1728 at Rich's Theatre in Lincoln's Inn.

This new style of Operetta, in which highflown Italian recitative was replaced by sprightly English dialogue, and the king's highway and the tap-room were substituted for classic Greek and Roman, or mediæval-romantic, ground, where the familiar Captain Macheath and Polly appeared in lieu of gods and heroes, and simple English ballads took the place of elaborate Italian arias — this new form could not fail to be successful. The public found itself at home at once. *The Beggar's Opera* was the head of a long line of English light operas, by which alone England has kept up an active connection with the lyric stage. In spite of some well-meant attempts, England has not been able to hold her own in the field of Grand Opera since the days of Henry Purcell.

Germany was also the field of a mighty Italian invasion. Shortly after Handel left Hamburg, Italian Opera literally flooded all Germany, and German Opera, like the English, was forced to descend to the more modest domain of popular Operetta. But Italian supremacy was not permanent in Germany: the time came when German Opera again raised its head.

SYMPHONY NO. 5, IN E MAJOR, "LENORE," OPUS 117 . JOACHIM RAFF.

This symphony is poetically based upon Bürger's familiar ballad, *Lenore*. Only the last movement, however, has anything to do with the actual text of the ballad; the first two movements (*Liebesglück*) and the

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third (*Trennung*) are musical pictures of scenes in the life of the two young lovers before the action of the ballad begins.

The first movement, *Allegro* in E major (4-4 time), begins with the exposition of the brilliant first theme by the strings, wood-wind, and horns, which is soon followed by a quieter first subsidiary in the dominant, B major — alternate phrases in the wood-wind and first violins over a waving accompaniment in the strings. This is followed by a *forte* return of the first theme, soon swelling to *fortissimo*. Toward the end of this climax there is a peculiar effect of harmony: loud exclamations of the full orchestra on the dominant harmony of B major are suddenly interrupted by soft chords in the trombones, which are written as if they were dominant harmony in C major (D, F, B); these weird chords are, however, really enharmonic of D, E-sharp, B — dominant harmony in the key of F-sharp, the tonic chord of which is also the dominant of B major — and are treated as such the first and second times they occur; but, the third time it comes, the chord is treated as it is written, and leads over to the key of C minor, in which another subsidiary theme leads over to the entrance of the passionate second theme in C major, briefly developed by the strings. Then follows a second subsidiary in the clarinets, afterwards the flutes, over a simple string accompaniment; then a brief return of the second theme, and a brilliant conclusion-theme in passage-work for the full orchestra. This ends the first part of the movement.

The free fantasia is long and elaborate; especially noteworthy are some choral-like phrases in the wind instruments, which come in episodically from time to time; these phrases reappear in the last movement of the symphony.

The third part of the movement is quite regular, and is followed by a very long and brilliantly dramatic coda.

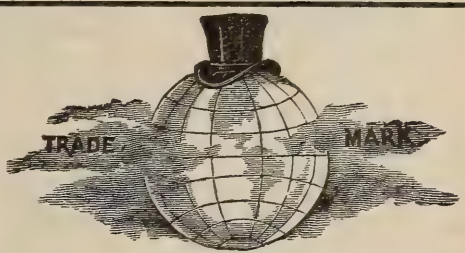
The second movement, *Andante quasi Larghetto* in A-flat major (3-4 time), opens with the exposition of its suave first theme in the strings, with occa-

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sional responses from the horn. A melodious first subsidiary follows in the horn, against a *staccato* counter-figure in the wood-wind and strings *pizzicati*, leading, after some transitional passage-work, to the entrance of the passionate second theme in the dominant, E-flat major; this is first given out by the first violins, then taken up by the 'celli, against an accompaniment in alternating triplets in the middle strings, the clarinets, and the flutes. The first theme then returns in the tonic, given out by the full orchestra. Then comes an episodic recitative-like passage in G-sharp minor (enharmonic of the tonic) which is followed by a return of the second theme in E major. Then the first theme returns in A-flat major and leads to a short coda.

The third movement, *Marsch-Tempo* in C major (4-4 time), is a brilliant, military march, with trio in the subdominant F major, and is developed quite regularly and at great length, swelling gradually from *piano* in the strings *pizzicati* to *fortissimo* in the full orchestra. Then comes an episodic middle part, *Agitato* in C minor, of rather recitative-like character, and then the whole march is repeated, but diminishing this time from *forte* to *pianissimo*.

The fourth movement, *Allegro* in E minor (4-4 time), is perfectly free in form and might be called a symphonic poem in itself, based on Bürger's ballad. It begins with some reminiscences from the first and third movements, and then gradually resolves itself into a musical picture of the ill-fated lovers' nocturnal ride on the spectral horse. The hymn-like coda in E major (2-2 time) was suggested by the closing words of the ballad: "*Gott sei der Seele gnädig!* (God be merciful to her soul!)"

This symphony is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, triangle, snare-drum, and the usual strings. The score bears no dedication.

Walter's Prize Song, from "The Master Singers of Nuremberg."

Richard Wagner.

Die Meistersinger von Nürnberg, musical comedy in three acts, the text and music by Richard Wagner, was first given in Munich, under Hans von Bülow's direction, on June 21, 1868. The excerpt sung at this concert is the song by which the young Franconian knight, Walther von Stolzing, wins the hand of Eva Pogner — daughter of the president of the Master Singers' guild — at the annual singing contest on the banks of the Pegnitz on St. John's Day. The original text is: —

Morgenlich leuchtend in rosigem Schein,
von Blüth' und Duft
geschwellt die Luft,
voll aller Wonnen
nie ersonnen,
ein Garten lud mich ein,—
dort unter einem Wunderbaum,

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das schönste Weib,
Eva im Paradies.—

Abendlich dämmernd umschloss mich die Nacht;
auf Steilem Pfad
war ich genaht
wohl einer Quelle
edler Welle,
die lockend mir gelacht:
dort unter einem Lorbeerbaum,
von Sternen hell durchschienen,
ich schaut' im wachen Dichtertraum,
mit heilig holden Mienen
mich netzend mit dem Nass,
das hehrste Weib —
die Muse des Parnass.

Huldreichster Tag,
dem ich aus Dichters Traum erwacht!
Das ich geträumt, das Paradies,
in himmlisch neu verklärter Pracht
hell vor mir lag
dahin der Quell lachend mich wies:
die, dort geboren,
mein Herz erkoren,
der Erde lieblichstes Bild,
zur Muse mir geweiht,
so heilig hehr als mild,
ward kühn von mir gefreit,
am lichten Tag der Sonnen
durch Sanges Sieg gewonnen
Parnass und Paradies!

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The following is a literal prose translation: —

Glowing like the morn in rosy light, the air swelled with blossoms and perfume, full of all never-dreamt-of delights, a garden invited me,— there, beneath a wondrous tree, richly hung with fruit, to see in a blessed dream of love what boldly promised fulfilment to the highest love-desire — the fairest woman, Eva in Paradise.—

The night enfolded me in evening twilight; on a steep path I had drawn near the noble waves of a spring which laughed to me enticingly: there beneath a laurel-tree, through which the stars shone brightly, I saw in my waking poet's dream the sublimest woman, of holy sweet countenance, sprinkling me with the wet — the Muse of Parnassus.

Most gracious day, to which I awaked from my poet's dream! The Paradise of which I dreamt lay bright before me, where the spring had laughingly shown me the way: she, born there, whom my heart had chosen, consecrated to be my Muse, was boldly wooed by me on the brightest day of the sun, and won through the victory of song were Parnassus and Paradise!

Academic Festival Overture, in C minor, Opus 80.

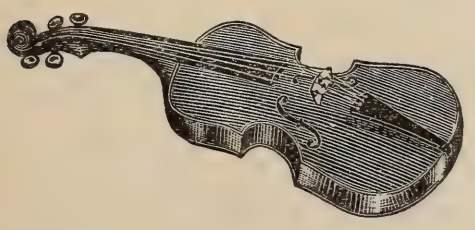
Johannes Brahms.

This overture was written by Brahms in 1881 for his degree of Ph.D. at the University of Breslau. It is built up on themes taken from students' songs in the German *Commersbuch.*

It begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's "*Wir hatten gebauet ein stattliches Haus*," * which is given out in C

*Friedrich Silcher was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied.* His *Sammlung deutscher Volkslieder* is a classic. Among his best known songs are the familiar *Loreley* ("*Ich weiss nicht was soll es bedeuten*"), *Aennchen von Tharau*, "*Zu Strassburg auf der Schanz*," and "*Wir hatten*

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major by the brass instruments and wood-wind ; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows, at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

The long and elaborate free fantasia begins with an episode on the *Fuchs-Lied*, "*Was kommt da von der Höh'?*" in the bassoons, clarinets, and full orchestra.

The third part begins irregularly with the first subsidiary in the key of the sub-dominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the "*Wir hatten gebauet*" episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on "*Gaudeamus igitur*," which is given out *fortissimo* in C major by the full orchestra, with rushing contrapuntal figuration in the strings.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum and cymbals, triangle, and the usual strings.

gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "*Integer vitae*" (Christian Gottlieb Fleming's "*Lobet den Vater*") is in ours. The words are: —

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)

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Beethoven – – – – – – Overture, "King Stephen"

Dr. C. Hubert Parry – – Scene and Aria, "King Saul's Dream"

Berlioz – – Three Movements from Symphony, "Romeo and Juliet"

Henschel – – – – – – Ballad, "Jung Dietrich"
(With Pianoforte Accompaniment.)

Schubert – – – – – – – – – – March

Wagner – – – – – – – Huldigung's March

Soloist, Mr. GEORG HENSCHEL.

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SONATA, F major, Op. 10, No. 2	Beethoven
VARIATIONS SERIEUSES	Mendelssohn
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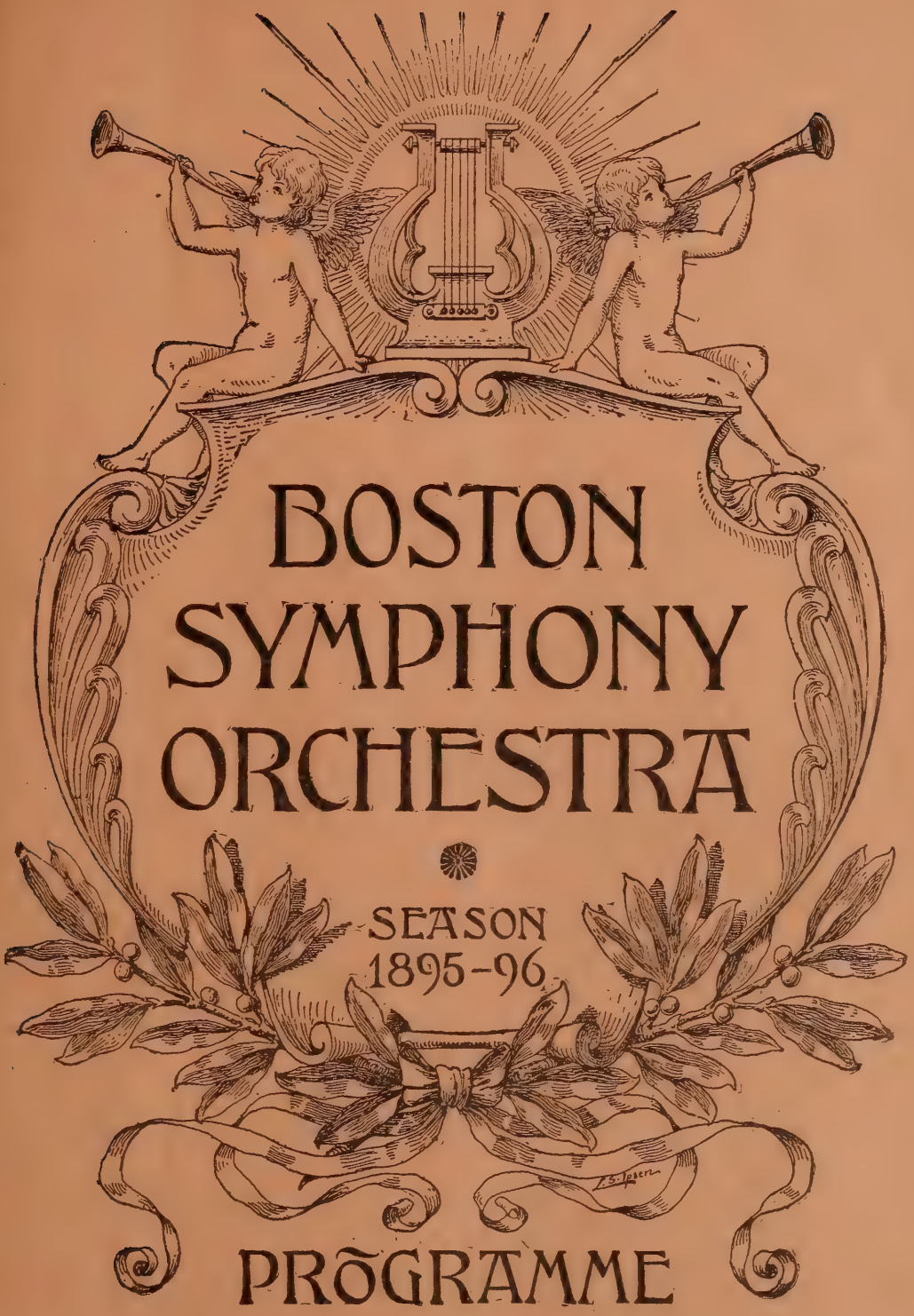
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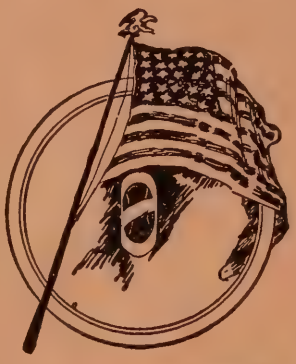


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OF THE

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Saturday Evening, April 18,
At 8 o'clock.

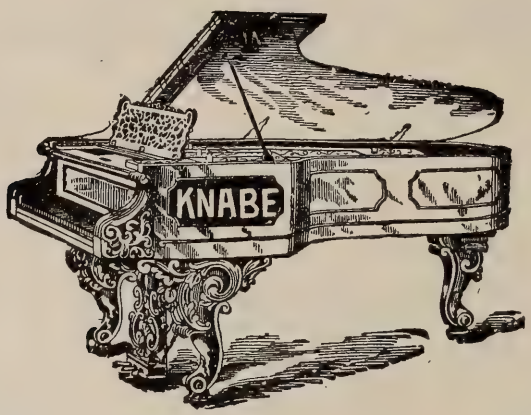
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Twenty-second Rehearsal and Concert

Friday Afternoon, April 17, at 2.30 o'clock.

Saturday Evening, April 18, at 8.00 o'clock.

PROGRAMME.

Ludwig van Beethoven — Overture to "King Stephen," in E-flat major, Op. 117

Dr. Charles Hubert Parry — Scene and Aria, "King Saul's Dream" (First time.)

Hector Berlioz — Three Movements from the "Romeo and Juliet" Symphony, Op. 17

I. Romeo alone; Grand Fete at the house of Capulet.
Andante malinconico e sostenuto (F major) 4-4
Larghetto espressivo (F major) - - - 3-4
Allegro (F major) - - - - - 2-2
II. Balcony scene: Adagio (A major) - - - 6 8
III. Queen Mab, Scherzo: Prestissimo (F major) - 3-8
Trio: Allegretto (D minor) - - - - 3-4

Franz Schubert — Funeral March, in E-flat minor (Scored for Orchestra by FRANZ LISZT.)

Georg Henschel — Ballad, "Jung Dietrich" (With Pianoforte Accompaniment.)

Richard Wagner — March of Homage, in E-flat major

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Overture to "King Stephen," in E-flat major, Op. 117.

Ludwig van Beethoven.

This overture was first performed at the opening of the New Theatre in Buda-Pesth. The play to which it was written was on a national Hungarian subject.

The overture begins *Andante con moto* in E-flat major (2-4 time), with four loud calls (E-flat on the trumpets, B-flat on the horns, F on the bassoons and strings and C on the wood-wind, horns, and strings). Then follows a quaint little march-melody in the flute, accompanied by the other wood-wind, horns, and strings *pizzicati.* Four more loud calls (F, C, G, D) interrupt this march for a moment; then it goes on again, leading to the main body of the overture.

This begins *Presto* in E-flat major (2-4 time), with a brilliant theme in the wood-wind and horns, the thesis of which has a rather martial character, the antithesis being a quieter phrase for the horns. This theme is energetically worked up, and followed by a second theme of equally joyous and festive character — it is note for note the first phrase of the "Joy" theme in the ninth symphony. The march-theme from the introduction returns once more after a while, only to be followed by a still more brilliant working-out of the two themes of the Presto. A rushing coda brings the whole to a close.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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Charles Hubert Hastings Parry was born on February 27, 1848. He was educated at Eton and Christ Church, Oxford, where he graduated as Mus. Bac. in 1870. His first lessons in harmony were from Dr. Elvey in 1868. Since then he studied with H. H. Pierson at Stuttgart, with Professor Macfarren and Mr. Edward Dannreuther. He has written various compositions of chamber-music, for pianoforte and voices; also a good deal for orchestra. His most notable work is probably his oratorio of *Judith*, brought out at Birmingham in 1888. He now stands in the front rank of English composers.

Three Movements from the Dramatic Symphony, "Romeo and Juliet," Op. 17. Hector Berlioz.

This, Berlioz's fifth, symphony was written in 1839. The text was Berlioz's own, versified by Émile Deschamps. The work was first produced at the Conservatoire in Paris under the composer's direction on November 24, 1839.

The term "symphony" is to a certain extent a misnomer; the work is neither a symphony properly so-called, with chorus — like Beethoven's ninth — nor a symphony-cantata — like Mendelssohn's *Lobgesang*. In it orchestral movements alternate with others for solo voices or chorus. Still there are three consecutive orchestral movements in it — the three given at this concert — which have the form of the first movment, slow movement, and scherzo of a symphony, respectively; and it was probably upon these that Berlioz based his title. Although only these three move-

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ments are to be given at this concert, it will be not uninteresting to give the complete plan of the composition here. It is as follows:

INTRODUCTION.

Combats.— Tumult.— Intervention of the Prince.

Allegro fugato (B minor) 2-2

(For Orchestra alone)

PROLOGUE.

I. Chorus with Contralto solo: *Avec le caractère d'un Récitif, mais à peu près mésuré* (B minor) 4-4

II. Strophes for Contralto: *Andante avec solennité* (G major) 6-8

III. Scherzetto, "La Reine Mab"; for Tenor solo and chorus: *Allegro leggiero* (F major) 2-4

PART II.

Romeo alone.— Sadness.— Concert and Ball.— Grand Fête at Capulet's House.

Andante malinconico e sostenuto (F major) 4-4

Allegro (F major) 2-2

Larghetto espressivo (F major) 3-4

Allegro (F major) 2-2

(For Orchestra alone.)

PART III.

Calm night.— Capulet's Garden silent and deserted.— The young Capulets, coming out from the Fête, pass by, singing snatches of the dance-music.

Male Double-Chorus: *Allegretto* (A major) 6-8

Adagio (Orchestra alone) (A major) 6-8

Allegro agitato (A major) 2-4

PART IV.

Queen Mab, or the Dream-Fairy.

Scherzo: *Prestissimo* (F major) 3-8

Allegretto (D minor) 3-4

(For Orchestra alone.)

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Fugued March for Chorus and Orchestra: *Andante non troppo lento* (B minor) . 4-4

ROMEO AT THE TOMB OF THE CAPULETS.

Invocation.— Juliet's Awakening.— Delirious Joy, Despair; last Death-agony of the two Lovers.

Allegro agitato e disperato (E minor) 2-2
Invocation: *Largo* (C-sharp minor) 12-8
Allegro vivace ed appassionato assai (A major) 2-2
(For Orchestra alone.)

FINALE.

The Crowd enters the Cemetery.— Fight of Capulets and Montagues. Recitative and Air of Friar Laurence. Oath of Reconciliation.

Chorus: *Allegro* (A minor) 4-4
Recitative of Friar Laurence.
Air: *Larghetto sostenuto* (E-flat major) 3-4
Double-Chorus: *Allegro* (B minor) 4-4
Oath: *Andante un poco maestoso* (B major) 9-8

Of the movements given at this concert the following is an analysis:

I. Romeo alone; Sadness; Concert and Ball; Grand Fête at the House of Capulet. This number begins with a slow Introduction, *Andante malinconico e sostenuto* in F major (4-4 time), in which some recitative-like phrases of the first violins, interrupted by harmonies in the wood-wind and the other strings, lead up to a slow, pathetic *cantilena* of the oboes and clarinets — later also of the first violins — accompanied by waving arpeggj. This theme is developed at some length, until it is interrupted by snatches of lively dance-music in the strings, clarinet, and bassoon. After a diminishing *tremolo* of the strings, the tempo changes to *Larghetto espressivo* (3-4 time) and the wood-wind gives out Romeo's love-song over *pizzicato* sextolet

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arpeggj in the 'celli, the tambourines coming in from time to time with the rhythm of the dance-music.

The main body of the movement, *Allegro* in F major (2-2 time), begins with snatches of the dance-theme in the basses, the dance-rhythm being strongly emphasized by the second violins and violas, the whole working up a gradual *crescendo* for fuller and fuller orchestra. Then the dance-theme bursts forth in all its brilliancy, and is worked up with great elaboration and at considerable length. The place of a second theme is taken by a return of the theme of the preceding *Larghetto* in the wood-wind and brass, as a counter-theme to that of the dance-music, in the strings and harps. A long and more and more boisterous coda brings the movement to a close. This movement is scored for 2 flutes, 1 piccolo-flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, bass-drum and cymbals, 2 triangles, 2 tambourines, 2 harp-parts, and the usual strings.

II. Balcony-Scene: *Adagio* in A major (6-8 time). The suave first theme is given out in four-part harmony by the violas, 'celli, and double-basses, against sighing counter-figures in the English-horn and clarinet, sustained chords in the horns, and little whispering figures in the violins. After a modulation to C-sharp minor and a slight quickening of the tempo, the more passionate second theme enters in the 'celli and horn. Then the first theme returns again in the tonic A major, and is developed as before. From this point on, the movement consists of richer and richer developments on the second theme, interrupted at times by free episodes in which the composer has sought to suggest the varying incidents of the scene in Shakspere's tragedy. The first theme does not return again. This move-



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ment is scored for 2 flutes, 1 oboe, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, and the usual strings.

III. Scherzo, "Queen Mab": *Prestissimo* in F major (3-8 time). This curious bit of musical gossamer is approximately in the scherzo form. The first part contains the development and working-out of a single galloping little theme. The second part, or trio, *Allegretto* in D minor (3-4 time), runs on a quaint melody sung by the flute and English-horn in octaves beneath trills and sustained harmonies in *altissimo* harmonics in the violins *divisi*, with the theme of the foregoing *Prestissimo* continually cropping up as a counter-theme in the violas. The third part brings a far more fully developed repetition of the scherzo, to the original theme of which a new subsidiary is added. This movement is scored for 2 flutes, 1 piccolo-flute, 1 oboe, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, 2 pairs of kettle-drums, bass-drum and cymbals, 2 pairs of antique-cymbals, 2 harps, and the usual strings. The score of the whole symphony is dedicated to Nicolò Paganini.

FUNERAL MARCH IN E-FLAT MINOR FRANZ SCHUBERT.

(Scored for Orchestra by FRANZ LISZT.)

The orchestral version of this march begins, *Andante mesto* in E-flat minor (4-4 time), with some solemn calls on the horns and bassoons, and then the sad, pathetic principal theme is given out in full harmony by the clarinets, bassoons, horns, and violas over a contrapuntal *pizzicato* bass. The development is extended, passing through the keys of G-flat major and



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F-sharp minor, with considerable variety in the instrumentation. The trio, in E-flat major, is built upon an almost equally pathetic theme, first given out by the 'celli, then taken up by other instruments; it appears once in great splendor in C-flat major with the melody in all the strings (except double-basses) in octaves and the trumpet, with sustained harmonies in the heavy brass and repeated triplets in the wood-wind and horns. A return of the principal theme after the trio brings the composition to a close.

This march is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings.

ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

IX.

Thorough-bass, Double Counterpoint, Early Organ Music, the Oratorio.

If the first and most conspicuous result of the Florentine Music Reform was the establishment of Opera, other and hardly less noteworthy — if perhaps less direct — results are equally worth chronicling. The Florentine movement, with the establishment of the free *stile rappresentativo*, seems to have brought new musical points of view into fashion, and to have induced a general state of fermentation in the Art of Music. Like the eleventh, twelfth, thirteenth, and fourteenth centuries,— when the old *déchanteurs* did their hard and weary work,— the early part of the seventeenth century is to be recognized as an age of musical experimentalizing *par excellence*.

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We have already seen how experiments in chromatic writing — by CARLO GESUALDO and others — followed close upon the heels of the Florentine Reform and MONTEVERDE's introduction of the Tonal System; how the separation of concerted music into two distinct, if mutually dependent, elements: Voice-part and Accompaniment, in the *stile rappresentativo*, and the increased use of the harpsichord keyboard as a means of musical investigation led to Harmony being considered and studied as an integral element in Music, and not merely as an accidental result of Counterpoint.

One of the first results of this raising Harmony to the dignity of a separate study was the invention of what is known as Figured Bass, or Thorough-bass. Thorough-bass is in reality a sort of musical short-hand, in which the harmony is indicated by a series of Arabic numerals written under the bass-part. This invention, like other similar ones, has generally been attributed to the wrong man. The first to treat of it theoretically and reduce it to a system was LUDOVICO VIADANA, a contemporary of that Gesualdo of whose exploits in chromatic harmony we have heard. The error of attributing the invention of Figured Bass to Viadana dates as far back as his own day; but instances of intervals and chords being indicated by figures under (or over) the bass are to be found in the works of much older composers. To whom we owe this clever and exceedingly useful invention is not known.

The development of two new musical forms also belongs to this period, the seventeenth century. These forms are *Double Counterpoint* and the *Fugue*.

Double Counterpoint is not, as its name would seem to imply, the art of writing two simultaneous counterpoints. It is the art of writing for two or

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more voices so that the counterpoint shall be equally correct when the order of the voices is inverted. For instance, in two-part double counterpoint, the parts must be so written that it does not matter which one comes uppermost. One must be able to take the treble an octave lower, or the bass an octave higher, so that the bass becomes treble, and the treble bass.

Although this sort of counterpoint is mentioned as something generally known in a work by the learned theorist GIOSEFFO ZARLINO, published as early as 1558, no instance has been discovered of its having been actually used by the composers of the sixteenth century. It appears to have been employed first by the great Italian and German organists of the seventeenth century.

As I have here stumbled upon the word organist, it will be well here to consider for a few moments some of the main facts in the early history of organ-playing and organ-writing. It was through the organ that Instrumental Music first won for itself a respectable position as a special form of the art. It were tedious to rehearse the beginnings of organ-playing. Let me take up its history at the point where it began to exert an influence upon Musical Composition.

Probably the first *great* organist was CLAUDIO MERULO, a native of Correggio, who was elected organist at the first organ at St. Mark's in Venice in 1557 — a year after Andrea Gabrieli had been elected organist at the second organ. He was thus a contemporary of the great composers of the Venetian contrapuntal school. It was he who first wrote and played pieces somewhat in the form of the Toccata: fanciful compositions, in which strict counterpoint, written after the model of the vocal music of the day, alternated with highly ornate running passages of a brilliant and

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showy character. Though Merulo's talent was unquestionably of a high order, his name is chiefly important as that of a pioneer. Italian organ music was brought to a really high pitch of perfection about half a century later, by GIROLAMO FRESCOBALDI.

This great man was born about 1588 in Ferrara; of his life next to nothing is now known. His works, however, show him to have been the virtual founder of the great schools of organ-playing, and the greatest organ composer before Sebastian Bach. He was indeed a genius of the first magnitude. To him we owe the beginnings of nearly every recognized form of organ-music: the Prelude, the Suite, the Theme with Variations, the *Choral-Vorspiel*, and the Fugue. Many of these designations are of later date, but all these musical forms are to be found more or less developed in Frescobaldi's works.

Frescobaldi was to the Church of Rome what Bach was to the Lutheran Church: the model organist. His contrapuntal treatment of the Gregorian Chaunt is the prototype of Bach's treatment of the Lutheran Choral. His fugues are not, to be sure, quite what we call fugues nowadays; the fugue-form was not fully developed until somewhat later. But Frescobaldi's compositions which bear the name of fugues are wondrously fine music nevertheless, and the discovery, or invention, of what is known to musicians as the Tonal Fugue is to be ascribed to him.

His great pupil, JOHANN JACOB FROBERGER, carried the traditions of his art to Germany, where organ-playing was in a pretty miserable condition at that time. If Froberger was, as a composer, not so great as Frescobaldi, he was more elegant and graceful. He stands at the head of the illustrious line of German organists which culminated in Sebastian Bach.

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Few great musicians have been made the subject of so much wild romancing as he; few have had such incorrect biographies written. Mattheson says he was born at Halle (but no proof of this has ever been discovered) in the early part of the seventeenth century. The date usually assigned, 1635, is undoubtedly many years too late. It is known that he died at Héricourt (Haute-Saône) in France on May 7, 1667. F. J. Fétis's account of his life is eminently untrustworthy, and Mattheson's dates are for the most part wrong. The following facts are now well established.

On January 1, 1637, he was appointed by Emperor Ferdinand III. organist of the Imperial Hofmusikkapelle in Vienna. This quashes at once the once current date of his birth; for no one was ever appointed imperial organist at the early age of two! He remained in this position until September 30, when the emperor sent him to Rome, to study under Frescobaldi; here, in pursuance of the Emperor's wish, he changed from the Lutheran to the Romish faith. In 1641 he returned to Vienna and resumed his position as court organist. He threw up this position in October, 1645, but stayed on in Vienna certainly as late as September, 1548. But he held his position as court organist for a third time from April 1. 1653, to June 30, 1657, when he incurred the Emperor's displeasure — how, is not known — and was discharged in disgrace. He afterwards entered the service of Sybilla, Dowager Duchess of Würtemberg, as teacher and music director, and spent the last years of his life at her home in Héricourt, much revered and beloved by his pupil and patroness. He died suddenly of a stroke of apoplexy while at evening prayers, and was buried on May 10 in the church at Bavilliers (Haut-Rhin). Sybilla had a monu-

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Very truly yours,

Martinus Sieveking

ment erected over his tomb; this was destroyed during the French Revolution.

Beside these known facts of Froberger's life, his much-talked-of visits to Paris, Dresden, and London may be accounted more than probable; though the dates assigned to these visits by his biographers are for the most part wrong, as they clash with dates at which it is now known that he was in Vienna. In Paris he caught the ornamented lute-style of GALOT and GAUTIER, and applied it to the clavecin,—much as, in modern times, Sigismund Thalberg applied Parish-Alvars's harp-style of playing long arpeggj against a slow *cantilena* to the pianoforte. This explodes the once accepted legend that the ornamented clavecin-style was originated by FRANÇOIS COUPERIN (1668–1733); for the so-called French "*agrémens*" are to be found plentifully in Froberger's clavecin works. Internal evidence goes to place his visit to Paris before his return from Rome to Vienna in 1637; but there is no direct evidence of this. His visit to Dresden was probably between 1646 and 1657. Mattheson (whom Dr. Franz Gehring follows in his article in Grove's Dictionary) sets the date of his visit to London at 1662; but Ambros suspects that it must have been earlier, before his final departure from Vienna in 1657. Gerber's statement that Froberger went to Mainz after leaving Vienna has nothing to support it.

A contemporary development with that of organ-playing and organ-music —though there was little, if any, real connection between the two—was the development of the Oratorio. In studying the beginnings of the Oratorio, we must be careful to distinguish between the Oratorio as an institution and the Oratorio as a musical form. Its early history, as an institution, is briefly as follows. About the middle of the sixteenth century, St.

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Philip Neri founded the order of the *Padri dell' Oratorio* (Fathers of the Oratory); one of the aims of this order was to raise the standard of general piety by holding periodical religious ceremonies which partook at once of the nature of public worship and of sacred concerts. At these musical services passages from the Scriptures were sung, at first by the choir, but later on by solo voices also. This sort of musical service became known in time by the name of *oratorio*,— the name being derived from that of the religious order which founded them; not directly from the Latin *orare*, to pray. It took but a short step further — giving greater narrative or dramatic coherence to the sacred text of the music sung, and imparting a similar unity of character to the music itself — to develop from this germ an artistic form quite as individual as the Opera.

Indeed, the history of the Oratorio, considered as a musical form, runs strictly parallel to that of the Opera. The sacred associations of the name were soon forgotten, and the Oratorio became in fact nothing more nor less than an opera to be given "as concert-music," an opera to be sung off the stage, and without scenery or costumes. In Handel's day,— the culminating period of the Oratorio,— the term was applied indifferently to compositions of the sort on secular as well as on sacred subjects. We find some of Handel's works called "sacred oratorio" on the title-page — a term which would have no sense, were the oratorio necessarily sacred. In our day the sacred associations of the name have been revived; with us an oratorio is understood to be a sacred composition, and what in Handel's day would have been called a "secular oratorio" we now call a *cantata*. We find that, from the time when the Oratorio was developed into a special form of composition, its general musical style reflects that of contemporary Opera very exactly.

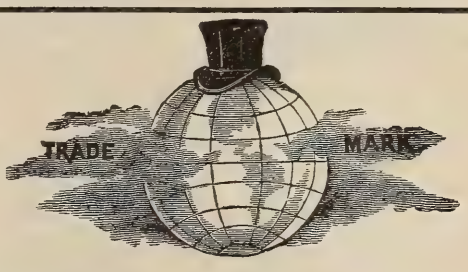
The true Father of the Oratorio, as a musical entity (though no *Padre dell' Oratorio* in the ecclesiastical sense), was a man whose name has already been mentioned in these pages: GIACOMO CARISSIMI.

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This great man, by far the greatest composer of his generation, was born (according to Pitoni) at Marino, near Rome, in 1604; or (according to Spiridione, Mattheson, and Fétis) at Padua in 1582; he died in Rome in 1674. Exceedingly little is known of his life; under whom he studied has never been discovered. De Fréneuse states that he formed his taste and style in Paris; but this is unquestionably mythical. It is known, however, that he spent the greater part of his life in Rome. The fact that he never wrote for the stage, and devoted his transcendent genius chiefly to sacred composition, has led many to suppose that he belonged to the so-called "Great Roman School," the school of Palestrina, and was its most shining light after that master's death. But this is in no wise the case. He was a musical come-outer, not a classicist according to the then acceptation of the term; he was much more a follower of Monteverde than of Palestrina. Were it not an anachronism, he would far better be classed with the so-called "Beautiful Neapolitan School," founded by Alessandro Scarlatti; indeed the whole style of this school was derived *through Carissimi* from the Venetian operatic school of Monteverde and Cavalli, and the Florentine Music Reform of Caccini and Peri.

Carissimi heartily accepted the then new Tonal System and the new musical ideas; but to Monteverde's daring he added a larger calibre of genius and a far superior mastery over the technics of composition. It was he who first effected the predestined union between the time-honored contrapuntal principles of the great Roman, Venetian, and Flemish schools and the dramatic principles of the Music Reform. In him counterpoint and the new ideas met on equal ground. His influence upon the music of his day was enormous; even the most pertinacious followers of Palestrina and strict single counterpoint could not wholly escape it. He stood at the head of the great modern schools of choral composition, and, in especial, left the Oratorio in a shape which needed only the commanding genius of Handel to give it the last touch of perfection. From Handel, through Alessandro Scarlatti, to Carissimi the musical pedigree is an unbroken chain.

Jung Dietrich, Ballad with Pianoforte, Op. 45.

Georg Henschel.

The original German text of this ballad is as follows:—

Erschlagen war mit halbem Heer
Der König der Gothen, Theodemer.
Die Heunen jauchzten auf blut'ger Wal,
Die Geier stiessen herab zu Thal.
Der Mond schien hell, der Wind pfiff kalt,
Die Wölfe heulten im Föhrenwald.
Drei Männer ritten durch's Haidegefild,
Den Helm zerschroten, zerhackt den Schild.

Der Erste über dem Sattel quer
Trug seines Königs zerbrochenen Speer.
Der Zweite des Königs Kronhelm trug,

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Ein verhüllt' Geheimniss im Mantel warm.

So kamen sie an den Ister tief
Und der Erste hielt mit dem Ross und rief:
Ein zerhau'ner Helm, ein zerhackter Speer,
Von dem Reiche der Gothen blieb nichts mehr.
Und der Zweite sprach: In die Wellen dort
Versenkt den traurigen Gothenhort;
Dann springen wir nach von dem Uferrand —
Was säumst du, Meister Hildebrand?

Und tragt Ihr des Königs Helm und Speer,
Ihr treuen Gesellen, ich trage mehr!
Auf schlug er seinen Mantel weich:
Ich trage der Gothen Hort und Reich!
Und habt Ihr gerettet Speer und Kron',
Ich habe gerettet des Königs Sohn.
Erwache, mein Knabe, ich grüsse dich,
Du König der Gothen, Jung Dieterich!

FELIX DAHN.

The English translation is: —

Defeated and slain with half of his hosts
Was Theodemerus, king of the Goths.
The Huns were shouting with fiendish mirth,
The vultures hastened down to earth.
The moon was bright, the wind blew cold,
The wolves were howling in distant wold.
Three men were riding through heather and field,
Their helmets battered, and broken their shield.

The first one bore in his saddle-sling
The broken spear of his murder'd king;
The second, he bore the king's crown, O woe!
Split straight in two by the axe of a foe.
The third, he hid with faithful arm
A secret veiled in his mantle warm.

And when they the river Ister espied,
The first one rested his horse and cried:
Save a battered crown, and a broken spear,
Of the Gothic kingdom is naught to fear!

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And the second, he said: In those waters deep
Let us bury our treasure for ever to sleep.
Then follow ourselves by a leap from the strand —
Why tarry, Master Hildebrand?

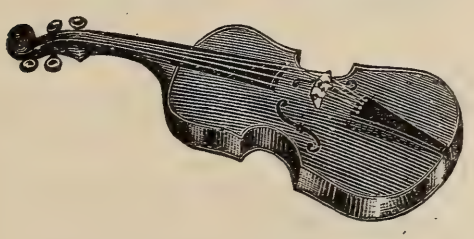
Ye carry the king's own crown and spear,
My faithful companions, far more have I here!
Thus saying, he opened his cloak so warm:
I carry the hope of the Goths in my arm:
Ye saved spear and crown, 'twas bravely done:
I, I have rescued the king's own son!
Awake now, my boy, see how homage I bring,
I greet thee, Young Dietrich, the Goths' new king!

MARCH OF HOMAGE, IN E-FLAT MAJOR RICHARD WAGNER.

This march was written in 1864 for full military band for the coronation of Ludwig II., of Bavaria. This original version still remains in MS. A second version for full concert orchestra — the scoring begun by Wagner himself, and completed by Joachim Raff — was published in 1869. This is the version given at this concert: —

The march begins *Marschmässig, anfänglich etwas zurückhaltend* (*Alla marcia, alla prima un poco ritenuto*), in E-flat major (2-2 time). Soft chromatic harmonies in the wood-wind and horns gradually swell from *piano* to *forte*, the strings soon coming in to carry on the chromatic development. Then the violas, 'celli, horns, and bass-clarinet give out a pompous theme in unison — based on the initial figure of the principal theme of the march proper — over softly sustained and swelled harmonies in the wood-wind and the heavy brass. The tempo now changes, *Von hier an etwas belebter*

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(*Un poco più vivace*), and the trumpets and trombones give out a more lively martial motive, against close rolls on the kettle-drums and snare-drum, leading in *crescendo* to one of those characteristically Wagnerish *fortissimo* outbursts of warlike turmoil, after which the march proper begins in sudden *piano* in the wood-wind, horns, and strings. The development goes on continuously and is carried out at great length; the martial second theme, always confined to the trumpets or trombones, comes in more as an episodic counter-theme to the principal one. The coda is ushered in by a return of the more solemn chromatic harmonies of the introduction. The rhythmic character of this march is peculiarly simple and persistent for Wagner.

The composition is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 4 horns, 2 bassoons, 1 bass-clarinet, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, snare-drum, cymbals, bass-drum, and the usual strings. The score is dedicated to King Ludwig II., of Bavaria.

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Beethoven – – – – – – – – Symphony No. 7

Smetana – – – – – Symphonic Poem, "Vysehrad"
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Liszt – – – – – – Concerto for Pianoforte No. 2

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SONATA, F major, Op. 10, No. 2	Beethoven
VARIATIONS SERIEUSES	Mendelssohn
MAZURKA, No. 1	Chopin
INTERMEZZO, Op. 8	Schütt
LA FILEUSE	Yóuferoff
CONCERTO in A minor	Schumann

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In the still watches of the night,
There came into the chambers of my soul
A spirit, grim and baleful;
Oft had I dimly felt it near,
A phantom only, vague, impersonal,
Breathing mere veiled omens;
But now it holds my inmost self,
My being vibrates with its mocking leer,
And strives in vain to banish it:
See, how it sneers and glares at me,
E'en through the gray light of dawn it looms,
Unvanquished, blackening the world.
What did it whisper to my soul?
Mine enemy was here, close to mine hand;
Mine enemy! the man I love and hate,
And I lay helpless, bound by spells
More potent than a threefold chain of steel.
Through all the host he pass'd unscathed,
And gazed upon me as I spellbound slept,
And yet he spared and smote not.
Was it the spirit held his hand?
That I might live, and sink to blacker night,
And know yet lonelier depths of anguish;
That I might writhe within his power,
And hear that whispered evil word—
What wert thou, and what art?
Away, thou hideous source of hate!
I will not heed thy counsel more.
Let David rise! let me decrease!
Let me be lone, unloved, discrowned, disowned.
Not God nor man shall change what once has been,
Nor dim the glory of the name I bear.
In Israel the first of kings was Saul.
Of all God's people chosen, he alone.
For countless ages shall his fame be known;
Next unto God! first among men, King Saul.

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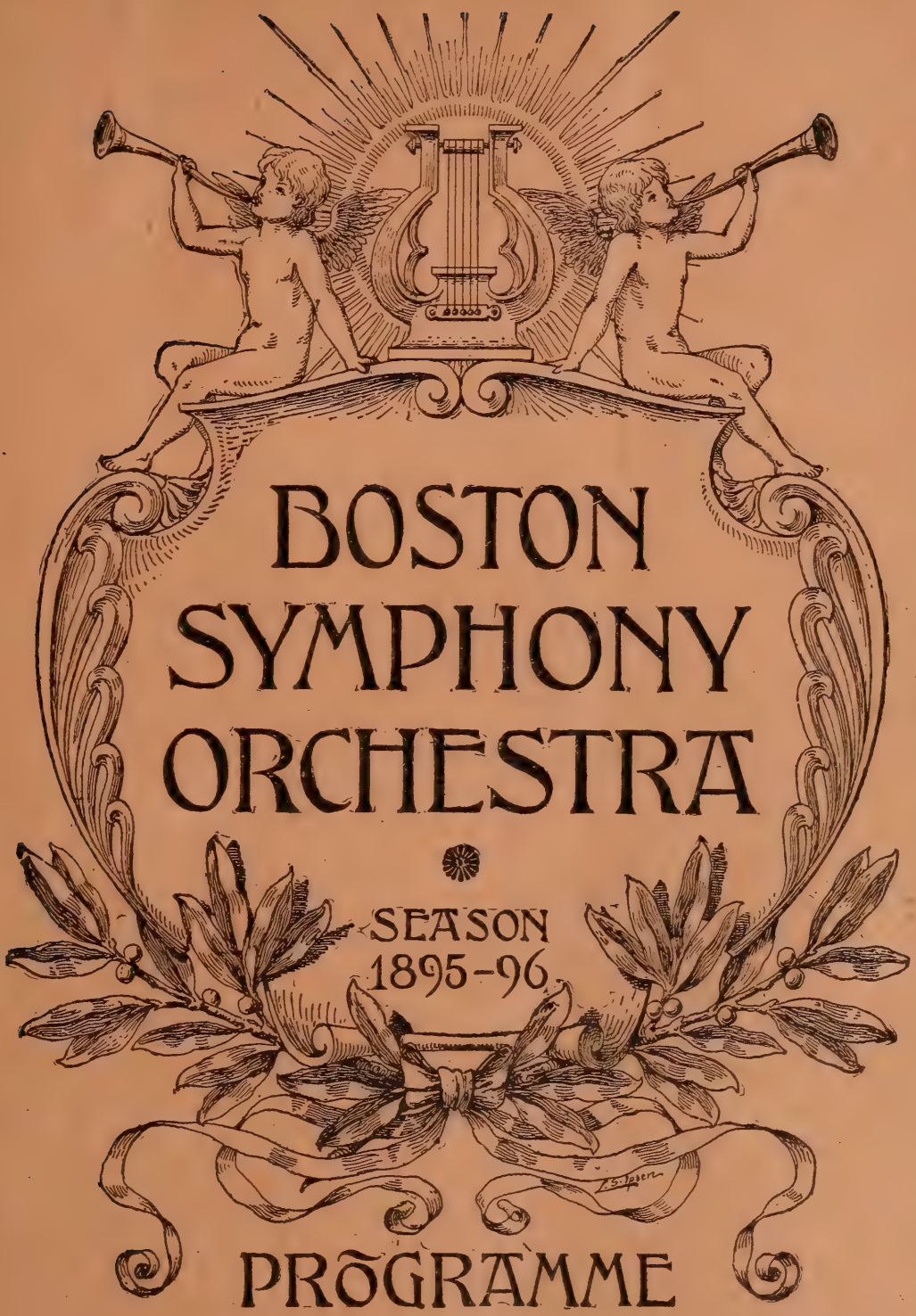
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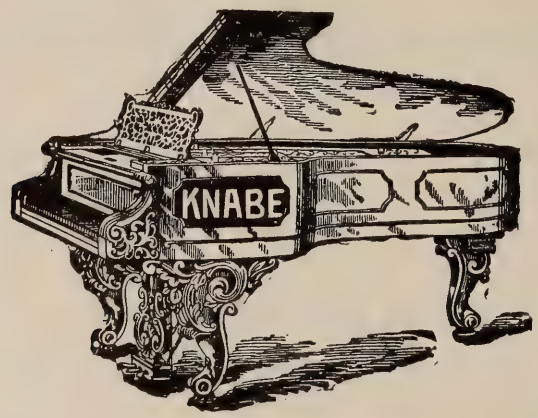
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Twenty-third Rehearsal and Concert

Friday Afternoon, April 24, at 2.30 o'clock.

Saturday Evening, April 25, at 8.00 o'clock.

PROGRAMME.

Bedřich Smetana — Symphonic Poem, "Vyšehrad" ("My Country," No. 1)
(First Time.)

Felix Mendelssohn-Bartholdy — Overture to "Fingal's Cave," in B minor, Op. 26

Ludwig van Beethoven — Symphony No. 7, in A major, Op. 92

I.	Poco sostenuto (A major)	4-4
	Vivace (A major)	6-8
II.	Allegretto (A minor)	2-4
III.	Presto (F major)	3-4
	Assai meno Presto (D major)	3-4
IV.	Allegro con brio (A major)	2-4

Karl Maria von Weber — "Invitation to the Dance"
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Peter Ilyitch Tschaikowsky — Overture, "1812," in E-flat major, Op. 49

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SYMPHONIC POEM, "VYSEHRAD" ("MÁ VLASŤ," No. 1).

BEDŘICH SMETANA.

This is the first of a cyclus of seven symphonic poems, entitled *Má Vlasť* ("My Country"). The composer has prefixed the following program to the full score of this poem:

At sight of the famed fortress Vyšehrad, the poet is reminded of the sounds of Lumír's *varyto* in the past. Vyšehrad rises up before his eyes in its former glory, crowned with gold-adorned shrines and the edifices of the Premslide princes and kings, full of warlike fame.

In the castle courts the brave knights assemble to the sound of cymbals and trumpets for the festive tourney; here are drawn up beneath the reflected rays of the sun rows of warriors in rich, glittering armour, ready for victorious contests; Vyšehrad trembles with splendid hymns of praise and the jubilations of the knights, glad in their victory.

While contemplating the past glory of the sublime dwelling of princes, the poet sees also its downfall. Unchained passion overthrows the grand towers in bitter strife, lays waste the glorious sanctuaries and proud princely halls. Instead of inspiring songs and jubilant hymns, Vyšehrad now trembles with wild scenes of carnage. The terrible storms have raged themselves out, Vyšehrad is become a dumb, deserted monument of past glory; from its ruins resounds the echo of the long-silent song of the singer-prince Lumír through the sad stillness!

The composition is absolutely free in form. It is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 2 harps, 1 pair of kettle-drums, triangle, cymbals, and the usual strings. The score bears no dedication.

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Overture, "Fingal's Cave," in B minor, Op. 26.

Felix Mendelssohn-Bartholdy.

This overture was begun in Rome in the winter of 1830, about a year after Mendelssohn's visit to Staffa with Klingemann. The original MS. score, dedicated to Franz Hauser, is dated Rome, December 16, 1830, and bears the title *Die einsame Insel* (The Lonely Island). A second MS. score, dated London, June 20, 1832, differs considerably from the first, especially in the working-out. The first published score (Breitkopf & Härtel, Easter, 1834) bears the title *Fingals Höhle.* Later the title was changed to *Die Hebriden* (The Hebrides), by which name the overture is generally known in this country. The first performance of the first version was by the London Philharmonic Society, on May 14, 1832. The overture was given in New York by the Philharmonic Society in the season of 1852–53.

The overture is in the regular overture form, the first theme coming in at the very beginning in the violas, 'celli, and bassoons, in B minor; the second theme entering somewhat later than usual in the relative D major in the 'celli, clarinets, and bassoons, after a good deal of development of the first. The conclusion-theme, which is but a rhythmic variation of the first theme, comes in *fortissimo* on the full orchestra, in D major, and leads to an ascending fanfare on the horns and trumpets on the notes of the chord of D major, which ends the first part, and introduces the working-out. This begins *pianissimo* with the first theme in the violas, 'celli, and double-basses against tremulous harmonies in the violins: every phrase of the theme is almost immediately followed by a loud call from the wind instruments,— now from the wood, now from the brass. This loud call gradually assumes a shape very like that of part of the first theme itself. The effect of the fragments of the theme in the lower register of the strings, against the tremulous accompaniment of the violins,— all kept in a mysterious *pianissimo,*— interrupted ever and anon by the wild screams of the wind instruments, is wholly original, and as suggestively poetic as it is original.

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One cannot help thinking to hear the cries of sea-gulls and terns. Here Mendelssohn shows that he fully earned the title of "*grand paysagiste*" that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests the restlessness of a wind-swept sea, there is exceedingly little of what should properly be called realism in the music: there is no attempt directly to imitate the sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud with soft, *staccato* with *legato*, of long-sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream and the winds whistle, smell the salt sea-weed on the rocks. The third part, which follows the working-out, is somewhat curtailed from the first, and leads soon after the second theme to a short but brilliant coda, with which the overture ends. The work is scored for the standard classic symphony orchestra, with trumpets and drums, but with only two horns, and no trombones.

SYMPHONY NO. 7, IN A MAJOR, OPUS 92. LUDWIG VAN BEETHOVEN.

The MS. score of this symphony is dated May 13, 1812. Its first public performance was in the large hall in the University in Vienna on December 8, 1813, at a concert gotten up for the benefit of the soldiers wounded at Hanau on October 30. It was played under the composer's direction, his *Wellington's Sieg, oder die Schlacht bei Vittoria*, being given at the same concert. It was a special occasion, and Salieri, Spohr, Mayseder, Hummel, Romberg, Moscheles, and other musicians of almost equal note played in the orchestra. The seventh symphony was an unqualified success.

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This symphony has been called the apotheosis of the dance,—a term which has also been applied to Schubert's great symphony in C major,—not that any particularly specialized dance-forms or dance-rhythms appear in either, but that each one of the four movements in both is characterized by a rhythmic simplicity, vigor, and pertinacity which give it much of the dance quality in a general way.

The first movement opens with an introduction, *Poco sostenuto* in A major (4-4 time), the form of which is singularly sharply defined. Against crashing chords of the full orchestra, the oboe, then the clarinets, then the horns, then the bassoons, give out a strong, simple figure which is forthwith worked out contrapuntally against alternate ascending scale-passages in the violins and basses. Next follows a more melodious second theme in C major, first given out by the wood-wind against sustained notes and trills in the violins, then by the strings against sustained and repeated notes in the wood-wind. Then comes some more working-out of the initial figure by the whole orchestra *fortissimo* in A major, followed by a repetition of the second theme, now in F major. A short coda leads over to the main body of the movement.

The main body of the movement, *Vivace* in A major (6-8 time), is notable for the almost unceasing persistency of the rhythm of the "dotted triplet" in it. The light, dancing first theme is given out in *piano* by the wood-wind and horns, accompanied by the strings, and then repeated in *fortissimo* by the full orchestra. The second theme, so like the first in rhythm as hardly to be distinguishable from it, enters *piano* in the strings in C-sharp minor, then passes through E-flat major in the wood-wind to E major in the full orchestra, ending softly in C major. The conclusion-theme — which, like the second, is made up wholly of figures taken from the first — enters *pianissimo* in the violins over a diminished-7th chord, but soon settles down into the key of E major (dominant of the principal key), in which the first part of the movement ends. There are no subsidiaries; the first part is repeated.

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The free fantasia is long and elaborately worked out. The third part of the movement, save for a somewhat more extended development of the first theme, bears the regular relations to the first part; the second theme begins in A minor, and the conclusion-theme in A major. A longish coda, beginning in A-flat major, and then passing through C major and F major to a long dominant organ-point in A major, closes the movement.

The second movement, *Allegretto* in A minor (2-4 time), begins with its solemn, march-like first theme, given out in harmony by the violas, 'celli, and double-basses. The strongly marked rhythm of this theme persists almost without interruption through the whole movement. When the theme has been thus given out by the lower strings, it passes into the second violins, while the violas and first 'celli sing a more *cantabile* counter-theme against it. Then the theme is taken up by the first violins and the counter-theme by the second; lastly the theme comes *fortissimo* in the wood-wind and horns, with the counter-theme in the first violins. This development of theme and counter-theme is thus in the form of a canon, the rhythm of the accompaniment becoming more and more lively with the entrance of each successive voice. Next follows a melodious second theme in A major, given by the wood-wind against flowing arpeggi in the first violins, the basses keeping up the persistent rhythm of the first theme. After a beautiful modulation to C major, a short transition-passage leads to the second part of the movement, which is but a repetition of the counter-theme in the flute, oboe, and bassoon in octaves against the first theme in the basses and elaborate figuration in the other strings, followed by a short fugato on the same theme, and then by the second theme in the tonic, as before. A short coda closes the movement.

The third movement, *Presto* in F major (3-4 time), is a brilliant scherzo with trio, *Assai meno presto* in D major (3-4 time). This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major. A high sustained A runs through the whole trio. The trio appears twice, and is even hinted at in the short coda.

The fourth movement, *Allegro con brio* in A major (2-4 time), is a furious rondo on two themes — the second theme makes its first appearance in C-sharp minor, like the second theme of the first movement. The rhythmic persistency which marks all the other movements is quite as noticeable



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here. Toward the end there is a long and very famous "moving" organ-point, swaying to and fro between the dominant (E) and the semitone below (D-sharp).

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ENTR'ACTE.

SOME GLIMPSES OF MUSICAL HISTORY.

X.

The Culmination of the Polyphonic Style.

In these brief glimpses of Musical History we have seen how the French *déchanteurs* based their first attempts at vocal part-writing upon the Gregorian Chaunt, calling the Folk-Song to their aid; how the Discantus was taken up by the Netherlanders and by them developed into true Counterpoint; how Flemish Counterpoint passed over into Italy, and was there developed to its highest perfection by the Gabrielis and Palestrina. We have seen also how the Florentine Music Reform was begun by Caccini and Peri, how the dramatic style sprang up, and how Monteverde discovered the Modern Tonal System. Modern Music really began with Monteverde.

Although Modern Music owed its birth to a deliberate departure from Counterpoint and all contrapuntal forms, and to the establishment of the monodic style, the new Tonal System had not been long in vigor — it had not even been thoroughly investigated and exploited — before the old contrapuntal forms began to reappear in the new music. They were gradually developed still further in the new musical atmosphere of Tonality, until Tonal Counterpoint arrived at quite as high a degree of perfection as the



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old Modal Counterpoint had reached before it. This gradual growth of Tonal Counterpoint may be said to have begun with Monteverde himself, and to have reached its culmination under JOHANN SEBASTIAN BACH and GEORGE FRIDERIC HANDEL. The time it took for Tonal (or modern) Counterpoint to attain its full growth was somewhat shorter than that taken by the old Modal Counterpoint. Of course it is impossible to fix dates with any close approach to accuracy; but the following figures will give a general idea of the time it took for the two styles respectively to grow to perfection.

From 1380 — the year of Guillaume Dufay's entrance into the Pontifical Choir in Rome — to 1565 — the year of Palestrina's *Pope Marcellus Mass* — is a hundred and eighty-five years. Thus it took not quite two centuries for the old Counterpoint to reach its full growth. From 1594 — the year of publication of Monteverde's Third Book of Madrigals — to 1729 — the year of Bach's *St. Matthew-Passion* — is a hundred and thirty-five years. Modern Counterpoint accordingly grew to manhood in a little over a century and a quarter. But then, we must remember that it had the old counterpoint to start from!

The detailed study of this gradual growth of Modern Counterpoint is neither so interesting nor so important as that of the older forms. In studying the history of strict Modal Counterpoint, we find ourselves rising steadily, step by step, from Dufay to Palestrina; if at any point in our progress we turn to look back upon the ground we have passed over, we see it all lying below us. But if, in our study of the development of Modern Counterpoint, we turn and look back, we see Palestrina, Gabrieli, and Orlando Lasso standing like as many mighty mountain peaks, far above our level, and we can not but feel at times like returning to them. It is only when we get as far as Bach and Handel that we find ourselves standing on ground higher than that we left behind.

Upon the whole, the growth of Modern Counterpoint is little more than

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the gradual absorption of the old contrapuntal forms into the new Tonal System. Or let us rather say that these forms are, one by one, transplanted from the old Modal System into the new, prurient soil of modern Tonality, and take root and grow there in a very flourishing manner. But this is to be noted. As when you take a slip of grape-vine from the banks of the Rhine and plant it in the rich virgin soil of our Western States, its fruit grows to twice its original size, so do we find the old contrapuntal forms expanding and enlarging. But the Rhine grape, planted out West, has lost much of its original character, and the wine made from it is no longer to be compared to the old Rhine-wines: it is over-rich, heady, and lacks nobility of flavor. Just so with the transplanted contrapuntal forms and the new music written in them: the music is more dramatic, more emotional, more striking to the ear; but the old calm grandeur and purity are lost, and these sublime qualities are not found again till after the maturing process which ends with Bach and Handel. Then indeed we find them once more in their full glory.

This is to be explained partly by the overwhelming genius of the two great men whose names I have just mentioned; and partly by the fact that the contrapuntal forms themselves had not reached the full development made possible to them by the Tonal System until these men came upon the field. Modern Tonal Counterpoint culminated under Bach and Handel, just as the old Modal Counterpoint had culminated under Palestrina.

It is unfortunate that I am forced to bring the names of Bach and Handel so closely together. Apart from the facts that both came at the end of a great musical period, were equally great, each in his own way, and were contemporaries, the two had but little in common.

Both were brilliant performers on the organ, harpsichord,—or rather Bach on the clavichord and Handel on the harpsichord,—and violin. But Handel was a man ever before the public; his life was one unintermittent

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struggle to outdo admired and famous rivals. If we could now ask any of Handel's contemporaries what the great man's special department was, the answer would be that he was an opera composer. His fame was universal in his day; he carried on the briskest rivalry, not only with Buononcini in London, but with Hasse, Porpora, Ariosti, and others.

Bach, on the other hand, was a man who perhaps never in his life faced a very brilliant public. He wrote mainly for the Church. While Handel's works were brought out, one after another, in England by all the splendid vocal and instrumental talent that British wealth could attract to the capital, Bach had to rely upon the meagre resources of a Leipzig church choir. Instead of applause and ovations, he was met on every side with pooh-poohing and absurd objections. Only the select few even began to appreciate him. With the exception of such compositions for the organ or clavichord as he played himself, it is probable that Bach never heard a very good performance of any of his own works. Handel's works were given over and over again in London, Oxford, and Dublin; Bach's cantatas were written for and performed on a certain Sunday, and then laid aside, not to be used again. Indeed, Sebastian Bach was one of the most striking examples of self-forgetting devotion to Art, and to Art alone, that we find in all history; he wrote for himself, and followed his own ideal; he wrote so far over the heads of his public that he could hope for very little praise or pudding; the technical difficulty of his works was so enormous that he could not count upon that high pleasure of every artist, that of hearing his works well given. Hardly ever was a great man more isolated from the world.

Sebastian Bach may be called the Palestrina of the Lutheran Church. Add to Palestrina the musical ferment of modern tonality and the religious ferment of the Reformation, above all, add that individuality of emotional expression that came with the Renaissance, and after a century or so of effervescence you get Bach. The similarity between the two men, and

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their methods, is great: the germ from which Palestrina's music sprang was the ritual Gregorian Chaunt; in the same way, Bach's music sprang from the Lutheran Choral. Yet this difference is to be noted: where Palestrina prays, Bach preaches. Palestrina's masses are pure ecstasy; Bach's cantatas are musical exhortations and homilies.

Bach's fame as an organist has done his posthumous reputation some injury: he has been judged too exclusively by his instrumental compositions. But, wonderful and beautiful as these are, if we would know Bach's true greatness in its fullest glory, we must look for it in his Church-cantatas. Then we stand astounded, not only at the sweetness and grandeur of his genius, but also at its extraordinary fecundity. He wrote cantatas for chorus, solo-voices, orchestra, and organ, for every Sunday and Church Holy-day for five years. Of these about three hundred have been preserved. Besides these cantatas, he wrote five mighty Passion-Musics, a great deal of Catholic church music, secular cantatas, comic operettas, sacred motets, and other vocal music. As for his instrumental works, their name is Legion.

Bach's style was in many respects that of his period. Of the style of this period may be said that many of its peculiarities were conventional. Ever since the Florentine Music Reform had brought the individual singer into prominence, singers exercised an unmistakable influence upon vocal composition. The great Italian singing-teachers Pistocchi and Bernacchir and their legitimate successor Porpora, had developed the art of singing to the uttermost, and given to the world, in their pupils, a race of singers who, for absolute mastery over the vocal art, have hardly been equalled since. Singers, like other performers, live to a great extent on applause. Flexibility of throat, brilliant vocal flourishes, and long roulades are among the most efficient means of winning applause from the musical masses. Thus the great singers very naturally preferred florid and brilliant music, and this preference of theirs was not slow in reacting upon composers. Florid vocal

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writing had become the reigning style of the period in which both Bach and Handel lived.

This ornate style, which in solo-writing was almost wholly conventional, was far less so in choral composition. The choral writing of the day was founded chiefly upon the more fully developed forms of imitative counterpoint, notably upon the Fugue. In the Fugue a certain amount of florid vocalization is, if not absolutely indispensable, at least musically justifiable. As the form of the Fugue is based upon the juxtaposition of two melodies, or subjects, of strongly contrasted character, it is evident that the desired contrast between them can most easily be obtained by having one of the subjects slow and stately, and the other rapid, florid, and brilliant.

We are now too prone to decry this florid vocal style, calling it undignified, if not ridiculous. But let us remember that, to the composers of Bach's and Handel's day, it was so much a matter of course that they could write in it with perfect singleness of artistic purpose and absolute good faith. Many, indeed most, of their brilliant vocal passages bear the stamp of thoroughly genuine inspiration, a quality which, above all others, acts as a preservative against the corrosion of shifting fashions, and keeps a work of art young and vigorous, no matter how much the peculiar style in which it is written may have fallen into general disuse. That which is intrinsic and genuine will live; it is only the affected and spurious that dies.

In comparing Bach with Handel, critics have often erred, as it seems to me, in ascribing a too overwhelming technical superiority to the former. True, Bach must in the end be acknowledged as the greater contrapuntist of the two; but his superiority in this respect was by no means so marked as some people would have us believe. Bach's habitual style was more intricate, varied, and subtile than Handel's; he often faced and conquered technical difficulties such as Handel seldom attempted to grapple with. No musical problem was too abstruse for his triumphant mastery. Handel's general style was simpler and less daring. Curiously enough,

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however, Bach's writing is, in a scholastic sense, somewhat the purer of the two;* and this is doubly surprising when we consider how much more complex it was, and also how much less under Italian influence Bach was than Handel. Yet we may say, upon the whole, that that absolute and impeccable purity of style which we find in the older Italian contrapuntists is seldom to be found in the works of any of the great German composers.

It were perhaps wrong to say that the more extended forms of Tonal Counterpoint are more difficult to treat in a thoroughly pure style than the more restricted forms of Modal Counterpoint. It were nearer the mark to say that certain strict rules which are absolutely necessary to musical grammar and common sense in the Modal System lose their authority and reason of being in the Tonal System; this is the inevitable result of the inherent naturalness of the one system and the artificiality of the other. Certain it is that many points of style in Bach and Handel are unquestionably impure, when looked at from the point of view of the old modal counterpoint; but they are fully explained and justified by the principle of Modal Tonality. Again, the old modal contrapuntal forms were so compact that imperfections in detail were very noticeable in them; the musical forms of Bach's and Handel's day were so much vaster, they depended so much more upon the proper succession of musical periods than upon the finished turning of every single sentence, that slight imperfections in detail could easily pass unnoticed. Indeed, the purity of Modal and Tonal Counterpoint is not properly to be measured by one and the same standard. The two things are so essentially different that some theorists have objected to the same term, "Counterpoint" being applied indiscriminately to both. It has been suggested to call the tonal counterpoint of Bach, Handel, and other composers of their day "Free Counterpoint" — to distinguish it from the older "Strict Counterpoint." But, as a late distinguished Boston musician once objected, "*Free Counterpoint* is nonsense; it is a contradiction in terms. Counterpoint is strict in its very essence, and Free Counterpoint is just as much of a solecism as an unchaste nun!" The best suggestion that has been advanced is to call the contrapuntal writing of the Bach-Handel period "polyphonic writing" or "Polyphony."

With Bach and Handel the first great period of Modern Music closes.

* For one technical point, Bach seldom uses the 5th in secondary chords of the 7th, but treats the dissonant note in such chords as a suspension, quite in the strict old contrapuntal way. Handel's secondary chords of the 7th very frequently contain the 5th, which is a direct slap at the old Italian purism.

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During this period polyphonic writing reached its culmination in the Fugue, and the laws of Tonal Harmony were firmly established, in so far as the practice of the art of composition is concerned,— for, in a theoretical way, they can hardly be said to have been scientifically established yet. More than this: certain musical forms sprang up and grew to perfection, which depended upon larger and more general æsthetic principles than the forms of the preceding period. The older forms of composition were not so much disestablished by them as absorbed into them. The old forms depended mainly upon the particular kind of counterpoint in which they were written. The new forms depended either upon certain rhythmic peculiarities, or more generally upon what may be called musical construction in a larger sense. A good simile may be taken from the gentle art of knitting. The older forms depended upon the particular kind of stitch employed; the new ones, upon the shape and construction of the garment knitted.

In vocal composition, beside the Fugue and the Choral (which latter is the German Protestant cousin of the Gregorian Chaunt), we find notably the Recitative and Air,— both of which were borrowed from the Opera.

In instrumental writing, whether for a single instrument or for several instruments together, the principal forms of the day were the Prelude and Fugue, the Suite, and the Theme with Variations. The Prelude was a piece in strict or free polyphony, serving as an introduction to the Fugue. The Toccata was but a longer, more elaborate, and brilliant sort of prelude; a prelude which would give the performer a chance to show his virtuosity. It often contained not a little brilliant and showy passage-work.

The suite was a succession of short pieces, generally in old, traditional dance-forms, such as the Allemande, Sarabande, Bourrée, Passecaille, Minuet, Gavotte, and Gigue. These little pieces were strung together with little regard for structural coherency, but were all in the same key. From the Suite sprang the noblest of all instrumental forms, the Sonata; though the full development of this form belongs to a later period than the one we are now considering. The name is derived from the Italian *suonare*, to play upon an instrument, and means literally "something to be played." It was not until Bach's time that the term began to receive a more limited interpretation.

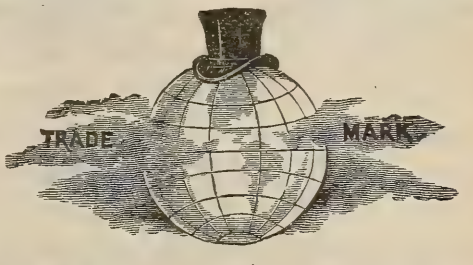
But, to return once more to vocal composition. Such very large things

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as the Cantata and Oratorio can hardly be called properly musical forms; they can include any and all musical forms. It was in the Oratorio and Cantata that both Bach and Handel did their greatest work. If Bach but seldom produced compositions of such mighty dimensions as Handel's great oratorios, and habitually wrote in the smaller form of the Cantata, it is to be remembered that these apparently more modest works of Bach's are, in grandeur of conception, loftiness of style, and spiritual and musical beauty, nowise inferior to Handel's more extended compositions.

But Bach has also shown, when he did attempt works of the most imposing dimensions,—such as the *St. Matthew-Passion* and the B minor Mass,—that his genius had quite as long breath as Handel's, and his inspiration was quite as unflagging. True, he painted more in detail than Handel; but he well knew how duly to subordinate this elaboration of details to the grand proportions of the whole structure; the mighty architectural outlines of his music are never obscured nor blurred by the wealth of delicate filigree with which he so lavishly adorns them. If Handel's gigantic choruses stand before us in all the grand and harmonious simplicity of a Greek Temple, Bach's music has the equally imposing proportions, together with all the cunning detail-work, of a Gothic Cathedral.

In one point Bach was the unquestioned superior of all other composers: in his treatment of the Lutheran Choral. The Bach chorals have never been even approached; nothing so perfect exists in all Music, in the way of contrapuntal treatment of a *cantus firmus*, save Palestrina's unparalleled handling of the Gregorian Chaunt.

With Bach and Handel choral composition reached its apogee; nothing that has been done since can fairly be compared to their oratorios and cantatas. The second great period of Modern Music, which began almost immediately after Bach and Handel, owes its glory chiefly to the development of instrumental composition; with it we enter upon the age of the pianoforte and the orchestra. It may perhaps best be called the Age of the Sonata and Symphony.

Invitation to the Dance, Op. 65 . . . Karl Maria von Weber.

(Scored for Orchestra by Hector Berlioz.)

Weber's pianoforte piece, *Aufforderung zum Tanz* (*Invitation à la Valse*), has been an almost universal favorite ever since he wrote it in 1819 and dedicated it to his Caroline. Strange to say, however, it has been more popular in the concert-room in the form of transcriptions than in its original shape. Of the many transcriptions made of it, four are particularly noteworthy: a version for pianoforte solo, with somewhat larger and more modern treatment of the instrument, made by Adolf Henselt; a masterly transcription for two pianofortes for eight hands, made by Otto Dresel; a highly ornamented version for pianoforte solo "with arabesques for concert performance," made by Carl Tausig; and the present orchestral version by Hector Berlioz. This transcription of Berlioz's has quite a history, which I will let Berlioz himself relate.

I had just got back from this long peregrination in Germany, when M. Pillet, director of the Opéra, formed the project of mounting the *Freischütz*. But the musical numbers in this work are preceded and followed by prose dialogue, as in our *opéras-comiques*, and, as the usage of the Opéra demands that everything in the lyric dramas and tragedies of its

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repertory shall be sung, the spoken text had to be turned into recitative. M. Pillet proposed this task to me.

— "I don't think," I answered him, "that the recitatives you wish ought to be added to the *Freischütz;* still, as this is the *conditio sine qua non* of its being given at the Opéra, and as, if I did not write them, you would give the job to some one less familiar with Weber perhaps than I, and certainly less devoted to the glorification of his masterpiece, I accept your offer; but on one condition: the *Freischütz* shall be given absolutely as it stands, without changing anything either in the libretto or the music."

— "That is just what I mean to do," replied M. Pillet; "do you think me the man to renew the scandals of *Robin des Bois?*"*

— "Very well. In that case, I will set to work."

.

They did not fail to propose introducing a ballet. All my efforts to prevent it being useless, I proposed to compose a choregraphic scene indicated by Weber himself in his pianoforte rondo, the *Invitation à la valse*, and scored that remaining piece for orchestra.

So we owe this transcription of Berlioz's to the stern law of the Paris Académie de Musique, which forbids any opera being given there in which there is no ballet.

The composition is in D-flat major in the original pianoforte version; but Berlioz transposed it to D major for greater brilliancy of orchestral effect.

It begins with a slow introduction, *Moderato* (3-4 time), which is the real "invitation." The 'celli invite, the wood-wind responds, in graceful musical dialogue; at last you seem to hear the dancers take their place on the ball-room floor, and the waltz begins.

The main body of the composition, *Allegro vivace* (3-4, waltz, time), is much more of the nature of the modern Strauss waltz than of the older *Ländler*. The rhythmic unit is the dotted half-note, and the phrases develop by groups of four measures. The first theme, with its brilliant, pompous thesis and coyly fascinating antithesis, alternates with a rapidly running subsidiary, the period closing with a double repeat of the thesis of the first theme. Then follows a most seductive, undulating second theme, still in the tonic, which is developed at considerable length. Then comes an episode — a sort of trio — on a new theme in F-sharp minor, with a sub-

*The *Freischütz*, not in its original beauty, but mutilated, vulgarized, tortured and insulted in a thousand ways by an arranger, the *Freischütz* transformed into *Robin des Bois* was given at the Odéon.— BERLIOZ, *Mémoires.*

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sidiary phrase in D-flat major. This is followed by some developments in graceful passage-work, leading to a return of the antithesis of the first theme in D-flat major and then to a third part which corresponds to the first, in which the first theme, first subsidiary, and second theme were originally presented. A brilliant coda closes the movement, to which are appended eleven measures in the original *Moderato* tempo of the introduction: you hear the cavalier lead his lady back to her seat, and, with a bow and courtesy, both part.*

This piece is scored for 1 piccolo-flute, 1 flute, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 2 harps, and the usual strings.

"1812," Overture in E-flat major, Op. 49.

Peter Ilyitch Tschaikowsky.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture, which is also known by the title of "The Holy War." It begins with a *largo* movement (in E-flat major, 3-4 time), in which the violas and 'celli give out a half stately, half *Volkslied*-like theme in four-part harmony; the closing phrase of this theme is then taken up by the wooden wind instruments and developed by them in alternation with the violas and 'celli. Next comes a recitative-like passage, ushered in by a mournful phrase of the oboe, which phrase is made the basis of some strenuous, stormy developments in the full orchestra, the tempo growing gradually faster. A resounding climax is followed by a quieter *Andante* (in 4-4 time), in which the oboes, clarinets, and horns give out a jovial fanfare (probably a Russian folk-song), against which the strings soon oppose a quieter *cantilena*. The main body of the overture (*Allegro giusto*, in E-flat minor, 4-4

* Audiences are queer things. I have heard the *Aufforderung zum Tanz* given repeatedly, in one version or another, in Germany, France, England, and this country. But only once have I heard an audience wait for the poetic little *Moderato* exordium of the piece; with this one exception, the applause has come as soon as the *Allegro* was over. This single exception in my experience was when Tausig played his version at the Singakademie in Berlin; and, in his version, the *Moderato* exordium *is omitted.* The audience waited in breathless silence, and only began clapping when they found that nothing more was coming.

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time) begins stormily in the strings, and is more and more tempestuously worked up by the full orchestra, fragments of the *Marseillaise* sounding ever and anon through the whirlwind of strings and wood-wind on the horns and cornets. This furious *Allegro* is worked out pretty much in the usual sonata-form, a quieter second theme soon coming in in C-sharp major, followed by a lighter conclusion-theme in E-flat minor. After a while the fragments of the *Marseillaise* return, and are worked up against bits of other themes in the overture, until, just as you think the French hymn is about to triumph and its first phrase is sounded for the first time in almost its complete shape by the trumpets and cornets, the theme is, as it were, suddenly engulfed in a perfect orchestral maelstrom. The stately Russian theme of the opening *largo* then comes in as a triumphal hymn in double and treble *fortissimo* on the full orchestra, to be followed by the livelier fanfare theme as a glowing coda to the work.

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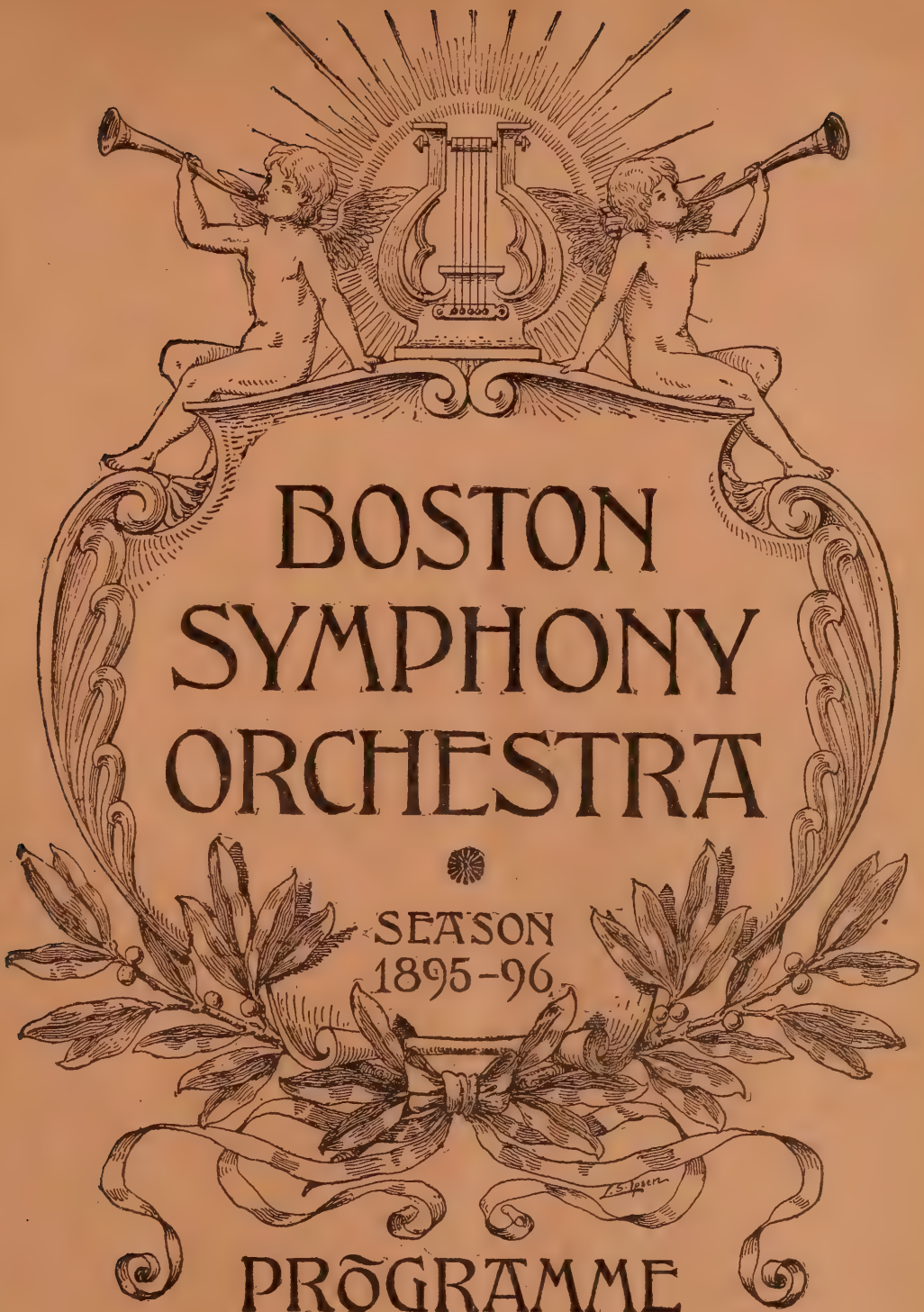
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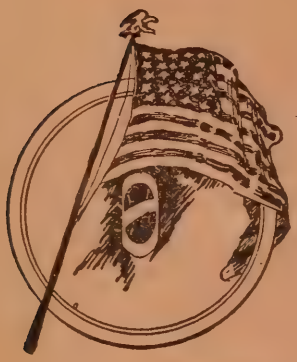
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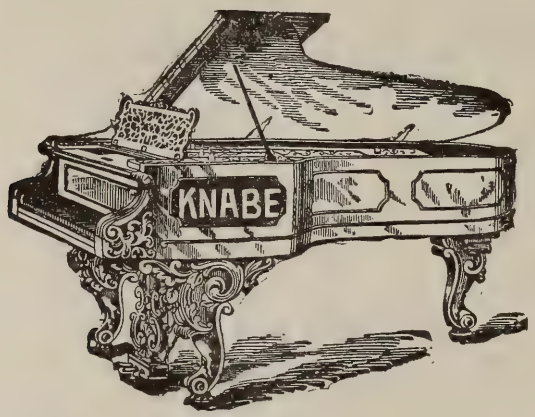
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† These series of turns in the violins may be regarded as the first symptom in Wagner of that whirling violin accompaniment to a melody in the brass which we find in *Tannhäuser*. Wagner himself said that the *Tannhäuser* violin figure was suggested to him by a violin passage in Bellini's *Norma*. Curiously enough, however, a very similar violin effect is to be found in the choral finale of Berlioz's *Roméo et Juliette;* it is more like the figure in *Tannhäuser* than the one in *Rienzi*, being descending instead of ascending. Berlioz's symphony was written in 1838-39, about the same time that Wagner was at work on the music of *Rienzi*.

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This *Allegro energico* in D major (2-2 time) begins *fortissimo* in the full orchestra on the first theme — that of the chorus "*Gegrusst sei, hoher Tag!*" at the beginning of the first finale of the opera — leading to the entrance of the first subsidiary in the brass — the theme of the battle-hymn, "*Santo spirito cavaliere,*" of the revolutionary Rienzi faction in the third act. A transitional passage in the 'celli leads to the entrance of the second theme — that of Rienzi's prayer, already heard in the introduction of the overture — which is now given out in *Allegro* in the dominant, A major, by the violins. The "*Santo spirito cavaliere*" theme returns again in the brass, leading to the conclusion-theme — that of the *stretto* of the second finale, "*Rienzi, dir sei Preis*"; — this joyful theme is developed by fuller and fuller orchestra, ending the first part of the movement.

The free fantasia is short, and almost wholly devoted to a tempestuous working-out of the "*Santo spirito cavaliere.*" The third part of the movement is an abbreviated repetition of the first, the battle-hymn and second theme being omitted, and the first theme being followed immediately by the conclusion-theme, against which the trumpets and trombones now play a resounding counter-theme — very like the phrase of the disappointed nobles, "*Ha, dieser Gnade Schmach erdruckt das stolze Herz!*" in the second finale, — leading over to the coda, *Molto piu stretto*, in which the "*Santo spirito cavaliere*" undergoes some exceedingly stormy developments in *crescendo.*

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 valve-horns, 2 plain horns, 2 bassoons, 1 serpent, 2 valve-trumpets, 2 plain trumpets, 3 trombones, 1 ophicleide, 1 pair of kettle-drums, 2 snare-drums, * triangle, bass-drum and cymbals, and the usual strings.

A Siegfried Idyl, in E major.

This little piece was written as a birthday gift to Wagner's wife, and was first performed on her birthday morning on the staircase of the villa at

*The indications in the score are for "*1 kleine Trommel*" and "*1 Militair-Trommel.*" The difference between the two instruments is slight, and both come under the head of what we call "snare-drum." Wagner plainly means by "*kleine Trommel*" what the French call "*caisse roulante,*" a snare-drum with a rather long body made of wood; his "*Militair-Trommel*" corresponds to the French "*caisse claire,*" a snare-drum of more incisive and brilliant tone, with a shorter body made of metal. The ophicleide mentioned in the score is now universally replaced by the more modern bass-tuba, as the serpent is by the double-bassoon.

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Triebschen by a small orchestra (collected from Zürich and Lucerne), conducted by Wagner himself: the little band had been drilled by Hans Richter, who played the trumpet part at the performance. The title refers to Wagner's son, Siegfried, who was born while the composition of the drama, *Siegfried*, was in progress, and named after its hero. All the themes in the *Idyl* are, with a single exception, taken from *Siegfried;* the single exception being the little Folk-song, "*Schlaf', mein Kind, schlaf' ein,*" which appears now and then during the development, in a rather fragmentary way. But the development of the themes is entirely new, and in no wise copied from the music-drama. The first public performance of the *Idyl* was at Mannheim in the course of the same year (1871).

The composition is a perfectly free piece of development on the following motives:

Theme in E major, taken from the love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich, ewig in suss sehnender Wonne — doch ewig zu deinem Heil!*" In the strings.

SLUMBER-motive in the wood-wind, woven around the foregoing.

A short theme of two descending notes — the interval is not always the same, but is generally a minor 7th or major 6th — taken from Brünnhilde's exclamation: "*O Siegfried! Siegfried! Sieh' meine Angst!*" in the scene above referred to. This phrase assumes considerable thematic importance in the course of the composition.

Another phrase in the same love-scene (in 3-4 time), at Brünnhilde's words: "*O Siegfried, Herrlicher! Hort der Welt!*"

Siegfried's WANDERLIED, in the shape in which it appears in the final climax of the above-mentioned love-scene at Brünnhilde's "*Fahr' hin, Walhall's leuchtende Welt!*" At first in the horn.

The BIRD-SONG-motive, woven around the foregoing by the clarinet and other wooden wind instruments.

The billowing figure of the strings which accompanies Siegfried's "*Ein herrlich Gewasser wogt vor mir.*"

Several of these themes often appear simultaneously. The development and working-out are exceedingly elaborate. This composition is scored for 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and the usual strings.

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A Faust Overture, in D minor.

This work is not to be taken in any sense as an overture to Goethe's *Faust;* it was written in Paris in January, 1840, as the first movement of a *Faust* symphony. This may account for its being more in the sonata-form than any of Wagner's other overtures, except those to *Rienzi* and *Tannhäuser.* Wagner once wrote that he had taken Faust's "*Entbehren sollst du, sollst entbehren!* (Thou shalt forego, shalt do without!)" as the motto of this movement; he also insisted that the movement had to do with the character of Faust, and Faust alone; that there was no reference to Gretchen in it. Like Liszt, in his *Faust* symphony, he meant to reserve another whole movement for Gretchen, and probably also another for Mephisto. But the plan of the *Faust* symphony was definitively abandoned, and this single movement given to the public under its present title, *Eine Faust-Ouvertüre.* It was not originally in its present form, and Wagner's affirmation that there "was no Gretchen in it" has probably given rise to some misconception. It was long and generally known that Wagner rewrote and remodelled the work in Zürich in 1855, at Liszt's earnest instigation. But it was only on the publication of the Liszt-Wagner correspondence that it was discovered that Liszt, on this occasion, had earnestly advised his friend "to put some Gretchen into it" — for the sake of musical form and contrast. So the melodious second theme of the wood-wind may refer to Gretchen after all.

The overture begins with a slow introduction, *Sehr gehalten* (*Assai sostenuto*) in D minor (4-4 time), the unusual sonority of the opening phrase of which — given out by the bass-tuba and double-basses in unison over a *pianissimo* roll of the kettle-drums — has a most dramatic effect. It is answered by the 'celli with a more rapid phrase which assumes considerable thematic importance later, in the main body of the work. Then the first violins give out a slow phrase which is afterwards recognized as belonging to the first theme of the ensuing *allegro* movement. The development goes on more and more dramatically until, after a *staccato* chord in the full orchestra, the main body of the overture begins.

This is *Sehr bewegt* (*Assai con moto*) in D minor (2-2 time). It begins immediately with the expressive first theme, the slow thesis of which is given out by the first violins over sombre harmonies in the bassoons and horns, the antithesis being given by all the strings. The development is

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long, partaking much of the character of working-out; in the course of it we meet with a melodious subsidiary, first given to the oboe. Soon after this the second theme appears in F major in the wood-wind, followed by a more fluent transition-passage that leads over to the free fantasia.

The free fantasia is exceedingly long and elaborate. The third part begins with a furious return of the first theme in the tonic, but its development differs considerably from that of the first part. A longish slow coda closes the work.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings.

PRELUDE TO ACT III. OF "LOHENGRIN."

This introduction to the third act is supposed to be the ball-room music played at Lohengrin and Elsa's wedding. It begins, *Sehr lebhaft* (*Molto vivace*) in G major (2-2 time), with the jubilant first theme given out and briefly developed in *fortissimo* by the full orchestra. This soon makes way for the resounding second theme, in the same key, given out in *fortissimo* by the 'celli, horns, and bassoons in unison against harmony in repeated triplets in the strings, and repeated by all the brass and 'celli against a similar accompaniment in the rest of the orchestra. Then comes a softer, more march-like episodic theme, still in G major, given out and for the most part developed by the wind instruments. Then the first and second themes return, very much as at first, if with more variety in the way of modulation, the movement ending with the close of the second theme.

This movement is scored for 3 flutes, 3 oboes, 3 clarinets, 4 horns, 3 bassoons, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, tambourine, and the usual strings.

"FOREST SOUNDS," FROM "SIEGFRIED," ACT II., SCENE 2.

This little concert piece was compiled by Wagner himself from parts of the scene before Fafner's cave in the second act of *Siegfried*. He gave it the title of *Waldweben* (Forest Weaving). It is perfectly free in musical form. The leading-motives that appear in it are mainly as follows:

The VOLSUNG-motive, slow 6-8 time, now in the clarinets, now in the bassoons and horns.



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The FREIA-motive, C major, 3-4 time, in a solo violin over billowing arpeggio figures in the muted strings.

The BIRD-SONG-motive, in E major, 9-8 time, in the oboe, flute, clarinet, and other wind instruments, at first in fragments, then more coherently.

In the closing *Vivace* come the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the blithe BIRD-SONG-motive. In arranging this selection for concert performance, Wagner has made some changes in the original instrumentation, for the most part in the way of enriching, rather than simplifying, it.

PRELUDE AND "ISOLDE'S LOVE-DEATH," FROM "TRISTAN AND ISOLDE."

Tristan und Isolde, action ("*Handlung*") † in three acts, the text and music by Richard Wagner, was first given under Hans von Bülow's direction at the Court Opera in Munich on June 10, 1865. Wagner completed the score in 1859, interrupting his work on the music of *Der Ring des Nibelungen* — in which he had got to about the middle of the second act of *Siegfried* — to turn his hand to a work of less unusual dimensions which might again bring him into immediate contact with the opera-going public. But the musical style of *Tristan* turned out to be so novel and unprecedented that singers and managers were very shy of undertaking the work. It was once accepted by the Court Opera in Vienna, but abandoned after upwards of fifty rehearsals as "impracticable"; and it was not until Ludwig II., of Bavaria, ordered its performance in 1865 that it saw the light of publicity. It was the first published and performed work of Wagner's in his third manner.

The prelude, *Langsam und schmachtend* (Slow and languishingly) in A minor (6-8 time), is fashioned upon the same general plan as that to *Lohengrin*: it presents a long-drawn, gradual *crescendo* up to the most resounding *fortissimo*, and then a somewhat shorter *decrescendo* back to *pia-*

*As this motive appears whenever the young Siegfried's thoughts turn to his unknown mother, it might well have been called the MOTHER-motive, or the motive of FILIAL LOVE.

† The German word *Handlung* literally means *transaction* — in the business sense. But this restricted, specific meaning is not its only one, even in common parlance.



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nissimo. It consists of the polyphonic working-out and interweaving of two principal themes: the LOVE-POTION-motive and the motive of TRISTAN'S LOVE-GLANCE.* It is perfectly free in form, and continuous in musical development. It ends on the dominant of C minor (the note G), being enchained with the opening measures of the first act of the drama. It is scored for 3 flutes (one of which is interchangeable with piccolo), 2 oboes, 1 English horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, and the usual strings.

I think it was Franz Liszt who first gave the name of *Isoldens Liebestod* (Isolde's Love-death) to the music of Isolde's dying speech over Tristan's body in the last scene of the third act. Certainly this title was first published to his pianoforte transcription of the passage. It has long been the custom to play the orchestral part of this scene as concert-music in connection with the prelude, omitting the voice-part. This enchaining of the two movements is even invited by the fact of the prelude's ending on the dominant of C minor, after which the opening A-flat major chord of the "Love-death" comes quite naturally by a simple deceptive cadence.† The music of the "Love-death" is but an extended development of the last pages of the great love-scene in the second act. It is scored for the same orchestra as the prelude, with the addition of a harp.

PRELUDE TO "THE MASTER SINGERS OF NUREMBERG," IN C MAJOR.

Die Meistersinger von Nürnberg, the text and music by Richard Wagner, was first given under Hans von Bülow's direction at the Court Opera in Munich on June 21, 1868. It is Wagner's only musical comedy, and was originally intended as a companion "satire-play" — in the antique Greek sense — to *Tannhäuser.*

The prelude opens strongly and broadly with the first theme of the Master Singers' March, treated contrapuntally — in evident allusion to the old school of musical art which the master singers represent in the comedy. The exposition of this first theme is followed by a subsidiary — the second theme of the same march, also known as the KING DAVID-motive (David

*The listener will recognize this motive as, note for note, the same as one of the most prominent phrases in the second theme of *Eine Faust-Ouvertüre.* The resemblance is, however, probably a mere coincidence.

† I think von Bülow was the only conductor who habitually played the extended concert-version of the prelude in connection with the *Liebestod.* His reason for doing this is hard to make out. For the concert-version of the prelude ends in A major; after which the A-flat major of the *Liebestod* comes like a slap in the face.

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was the tutelary patron of Master Singers' guild) — which is followed by a return of the first theme, now elaborately developed by the full orchestra. This strong climax is followed by some phrases taken from Walther's *Preislied* and *Werbelied*, leading to a modulation to E-flat major and a burlesque parody on the first theme, given out *staccato* by the wood-wind, and worked up contrapuntally against a droll little counter-figure taken from the crowd's jeers at Beckmesser in the singing contest in the third act. This burlesque counterpoint goes on until it becomes sheer "cats'-music," when it suddenly debouches into an exceedingly ingenious and beautiful passage: the first violins, 'celli, and some wind instruments play the melody of the third verse of Walther's *Preislied*,— which here becomes the real second theme of the prelude,—while the wood-wind play the first subsidiary in diminution, and the double-basses and bass-tuba give out the first theme, note for note, as a ponderous bass: the second violins surround this combination of three separate themes with an elaborate contrapuntal embroidery in sixteenth-notes. The working-out goes on apace, growing stronger and stronger, until the first subsidiary returns *fortissimo* in the wind, against surging figuration in the strings, and a resplendent coda closes the movement.

This prelude is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, harp, and the usual strings

Works performed at the Symphony Concerts during the Season 1895–96.

	PAGE.
D'Albert. Prelude to "Der Rubin" (First time)	185
Bach. Aria, "Mein gläubiges Herze" (Caroline Gardner Clarke)	—
Orchestral Suite in D major	301
Beethoven. Overture to "Leonore," No. 3, opus 72	22
Scena and Aria, "Ah! perfido," opus 65 (Mme. De Vere-Sapio)	51
Symphony No. 5, in C minor, opus 67	54
Overture, "Die Weihe des Hauses," opus 124	132

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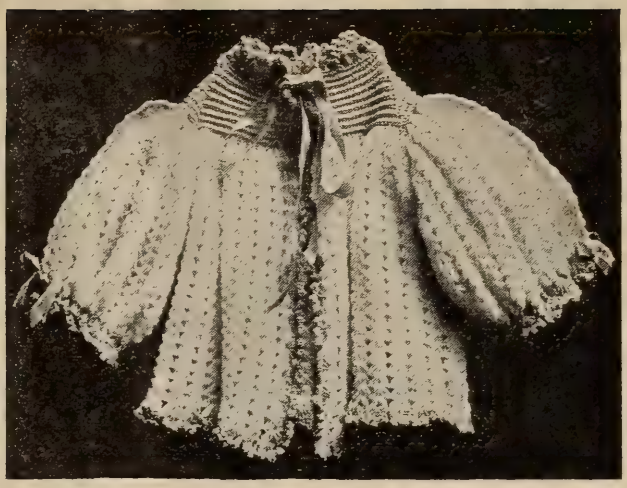
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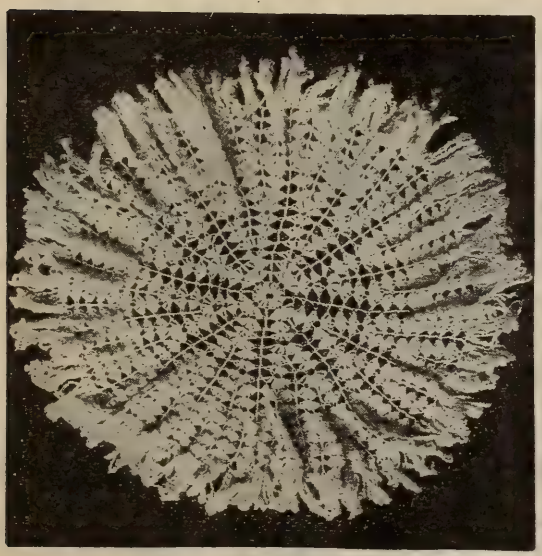
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PAGE.
BEETHOVEN. Concerto for Violin, in D major, opus 61 (FRANZ ONDŘICEK) 278
Symphony No. 1, in C major, opus 21 317
Overture to "Egmont," opus 84 425
Symphony No. 6, in F major, "Pastorale," opus 68 566
Overture to "König Stephan," opus 117 769
Symphony No. 7, in A major, opus 92 808
BERLIOZ. Symphony No. 3, "Harold en Italie," opus 16 (Viola solo FRANZ KNEISEL) 77
Overture to "Le Corsaire," opus 21 (First time) 392
Three movements from the "Roméo et Juliette" symphony, opus 17 771
BIZET. Overture, "Patrie" (First time) 356
BORODIN. "Eine Steppen-Skizze aus Mittel-Asien" 205
BRAHMS. Symphony No. 1, in C minor, opus 68 5
Tragic Overture, opus 81 149
Symphony No. 4, in E minor, opus 98 261
Concerto for Pianoforte, No. 2, in B-flat major, opus 83 (RAFAEL JOSEFFY) 413
Symphony No. 2, in D major, opus 73 642
Three Hungarian Dances, Nos. 15, 17, 21 (Scored by DVOŘÁK) 680
Akademische Fest-Ouvertüre, opus 80 753
BRUCH. Fantasia for Violin on Scotch Folk-melodies, opus 46 (TIMOTHÉE ADAMOWSKI) 378
CHADWICK. Dramatic Overture, "Melpomene" 625
DELIBES. "La Légende de la Fille du Paria," from "Lakmé" (Mme. MELBA) 462
DVOŘÁK. Scherzo Capriccioso in D-flat major, opus 66 25
Overture, "In der Natur" (First time), opus 91 221
Symphony No. 2, in D minor, opus 70 337
FOOTE. Suite in D minor, opus 36 (First time) 589
GODARD. Suite No. 1, from "Jocelyn" 537
GOETZ. Symphony in F major, opus 9 202
GOLDMARK. Overture to "Sakuntala," opus 13 94
Symphony No. 1, in E-flat major, "Ländliche Hochzeit," opus 26 445

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PAGE.

GOUNOD. Aria from "La Reine de Saba" (CAROLINE GARDNER CLARKE) —
HANDEL. Largo from "Serse" (Violin solo, FRANZ KNEISEL) . . 316
Recitative, "Deeper and deeper still," and Air, "Waft her, angels," from "Jephtha" (BEN DAVIES) 735
HAYDN. Symphony in G, "Surprise" (B. & H., No. 6; Peters, No. 4) 303
HENSCHEL. Song with Orchestra, "Spring" (Mrs. HENSCHEL) . . 716
Ballad with Pianoforte, "Jung Dietrich," opus 45 (GEORG HENSCHEL) 786
HUMPERDINCK. Dream Pantomime from "Hänsel und Gretel" (First time) 91
LALO. Suite, "Namouna" (First time) 343
LANG, M. R. Concert Aria, "Armida," MS., opus 24 (GERTRUDE FRANKLIN) 389
LISZT. Hungarian Rhapsody No. 2 (Scored by MÜLLER-BERGHAUS) 283
Symphonic Poem No. 2, "Tasso" 500
Song with Orchestra, "Kennst du das Land?" (Mrs. HENSCHEL) 699
MACDOWELL. Suite in A minor, opus 42 46
Suite No. 2, in E minor, "Indian," MS., opus 48 (First time) . 458
MENDELSSOHN. Symphony No. 3, in A minor, "Scotch," opus 56 . 162
Overture to "Fingal's Cave," opus 26 807
MEYERBEER. Arioso, "Ah! mon fils," from "Le Prophète" (ROSA OLITZKA) 354
MOSZKOWSKI. Concerto for Violin, in C major, opus 30 (EMILE SAURET) 557
MOZART. Andante and Variations in D minor, from Divertimento No. 3 (First time) 14
Symphony in D major, "Parisian" 115
Turkish March from Sonata in A (Scored by HERBECK) . . . 314
Aria, "Parto, parto," from "La Clemenza di Tito" (ROSA OLITZKA) 340
Symphony in C minor, Köchel, No. 550 609
PARRY, Dr. C. H. "King Saul's Dream" (GEORG HENSCHEL) (First time) 770
RAFF. Concerto for Pianoforte, in C minor, opus 185 (CARL FAELTEN)
Symphony No. 5, in E major, "Lenore," opus 117 748

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PAGE.
Rezniček. Overture to "Donna Diana" (First time) 227
Rubinstein. Overture to "Dimitri Donskoi" (First time) 465
Symphony No. 4, in D minor, "Dramatic," opus 95 661
Saint-Saëns. Concerto for Pianoforte, No. 2, in G minor, opus 22 (Martinus Sieveking) 223
Air, "Mon cœur s'ouvre à ta voix," from "Samson et Dalila" (Mme. Kate Rolla) 521
Concerto for Pianoforte, No. 2, in G minor, opus 22 (Antoinette Szumowska) 628
Symphonic Poem, "Le Rouet d'Omphale," opus 31 665
Schubert. Unfinished Symphony in B minor 409
Fantasia in F minor (Scored by Mottl) 481
Trauer-Marsch in E-flat minor (Scored by Liszt) 775
Schumann. Symphony No. 1, in B-flat major, opus 38 237
Concerto for Violoncello, in A minor, opus 129 (Leo Schulz) . 591
Overture to "Genoveva," opus 81 716
Smetana. Symphonic Poem, "Vyšehrad" (First time) 805
Spohr. Overture to "Jessonda," opus 63 733
Strauss, R. Preludes to Acts I. and II. of "Guntram" (First time) 113
"Till Eulenspiegels lustige Streiche," opus 28 (First time) . . 558
Strube, G. Symphony in C minor, MS., opus 11 (First time) . . . 713
Thomas, A. Ophélie's Mad-scene, from "Hamlet" (Mme. De Vere-Sapio) 44
Tschaikowsky. Fantasia, "Francesca da Rimini," opus 32 (First time) 93
Symphony No. 6, in B minor, "Pathétique," opus 74 373
" 517
Overture-Fantasy, "Romeo and Juliet" 697
Overture, "1812," opus 49 825
Vieuxtemps. Concerto for Violin, No. 4, in D minor, opus 31 (Marsick) 486
Viotti. Concerto for Violin, No. 22, in A minor (Franz Kneisel) 187
Volkmann. Festival Overture in F major, opus 50 207
Wagner. Overture to "Der fliegende Holländer" 41
Elisabeth's Greeting, from "Tannhäuser" (Mme. Melba) . . 448
Prelude to "Lohengrin" 498

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PAGE.

WAGNER. Walther's Preislied, from "Die Meistersinger" (BEN DAVIES) 750
Huldigungs-Marsch 789
Overture to "Rienzi"
Siegfried-Idyll
Eine Faust-Ouvertüre
Prelude to Act III. of "Lohengrin"
"Waldweben," from "Siegfried"
Prelude and Love-Death, from "Tristan und Isolde"
Prelude to "Die Meistersinger von Nürnberg"
WEBER. Overture to "Oberon" 169
Overture to "Abu Hassan" 678
Invitation à la Valse (scored by BERLIOZ) 822
ZÖLLNER, H. "Mitternacht bei Sedan" (First time) 553

SUMMARY.

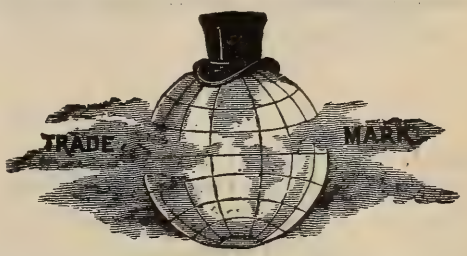
D'ALBERT	1	HAYDN	1
BACH	2	HENSCHEL	2
BEETHOVEN	10	HUMPERDINCK	1
BERLIOZ	3	LALO	1
BIZET	1	LANG, M. R.	1
BORODIN	1	LISZT	3
BRAHMS	7	MACDOWELL	2
BRUCH	1	MENDELSSOHN	2
CHADWICK	1	MEYERBEER	1
DELIBES	1	MOSZKOWSKI	1
DVOŘÁK	3	MOZART	5
FOOTE	1	PARRY, Dr. C. H.	1
GODARD	1	RAFF	2
GOETZ	1	REZNIČEK	1
GOLDMARK	2	RUBINSTEIN	2
GOUNOD	1	SAINT-SAËNS	4
HANDEL	2	*Carried forward*	69

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TSCHAIKOWSKY	5
VIEUXTEMPS	1
VIOTTI	1
VOLKMANN	1
WAGNER	12
WEBER	3
ZÖLLNER, H.	1
TOTAL,	105

SUMMARY BY WORKS.

I. SYMPHONIES.

BEETHOVEN. Symphony No. 5, in C minor, opus 67.
Symphony No. 1, in C major, opus 21.
Symphony No. 6, in F major, "Pastorale," opus 68.
Symphony No. 7, in A major, opus 92 4
BERLIOZ. Symphony No. 3, "Harold en Italie," opus 16.
Three movements from the "Roméo et Juliette" symphony, opus 17 2
BRAHMS. Symphony No. 1, in C minor, opus 68.
Symphony No. 4, in E minor, opus 98.
Symphony No. 2, in D major, opus 73 3
DVOŘÁK. Symphony No. 2, in D minor, opus 70 1
GOETZ. Symphony in F major, opus 9 1
GOLDMARK. Symphony No. 1, in E-flat major, "Ländliche Hochzeit," opus 26 1
HAYDN. Symphony in G major, "Surprise" 1
MENDELSSOHN. Symphony No. 3, in A minor, "Scotch," opus 53 . 1
MOZART. Symphony in D major, "Parisian"
Symphony in G minor (Köchel, No. 550) 2
RAFF. Symphony No. 5, in E major, "Lenore," opus 117 1
RUBINSTEIN. Symphony No. 4, in D minor, "Dramatic," opus 95 . 1
SCHUBERT. Unfinished symphony in B minor 1
SCHUMANN. Symphony No. 1, in B-flat major, opus 38 1
STRUBE, G. Symphony in C minor, MS., opus 11 1
TSCHAIKOWSKY. Symphony No. 6, in B minor, "Pathétique," opus 74 (twice) 2
23

II. SUITES AND SERENADES.

BACH. Suite in D major 1
FOOTE. Suite in D minor, opus 36 1
GODARD. Suite No. 1, from "Jocelyn" 1
LALO. Suite, "Namouna" 1
MACDOWELL. Suite in A minor, opus 42.
Suite No. 2, in E minor, "Indian," opus 48 2
6

III. OVERTURES, PRELUDES, AND SYMPHONIC POEMS.

D'ALBERT. Prelude to "Der Rubin" 1
BEETHOVEN. Overture to "Leonore," No. 3, opus 72.
Overture, "Die Weihe des Hauses," opus 124.
Overture to "Egmont," opus 84.
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BEETHOVEN. Overture to "König Stephan," opus 117 4
BERLIOZ. Overture to "Le Corsaire," opus 21 1
BIZET. Overture, "Patrie" 1
BORODIN. "Eine Steppen-Skizze aus Mittel-Asien" 1
BRAHMS. Tragische Ouvertüre, opus 81.
Akademische Fest-Ouvertüre, opus 80 2
CHADWICK. Dramatic overture, "Melpomene" 1
DVOŘÁK. Overture, "In der Natur," opus 91 1
GOLDMARK. Overture to "Sakuntala," opus 13 1
LISZT. Symphonic Poem No. 2, "Tasso" 1
MENDELSSOHN. Overture to "Fingal's Cave," opus 26 1
REZNIČEK. Overture to "Donna Diana" 1
RUBINSTEIN. Overture to "Dimitri Donskoi" 1
SAINT-SAËNS. Symphonic Poem, "Le Rouet d'Omphale," opus 31 . 1
SCHUMANN. Overture to "Genoveva," opus 81 1
SMETANA. Symphonic Poem, "Vyšehrad" 1
SPOHR. Overture to "Jessonda," opus 63 1
STRAUSS, R. Preludes to Acts I. and II. of "Guntram" 2
TSCHAIKOWSKY. Fantasia, "Francesca da Rimini," opus 32.
Overture-Fantasy, "Romeo and Juliet."
Overture, "1812," opus 49 3
VOLKMANN. Festival Overture in F major, opus 50 1
WAGNER. Overture to "Der fliegende Holländer."
Prelude to "Lohengrin."
Overture to "Rienzi."
Eine Faust-Ouvertüre.
Prelude to Act III. of "Lohengrin."
Prelude to "Tristan und Isolde."
Prelude to "Die Meistersinger von Nürnberg" 7
WEBER. Overture to "Oberon."
Overture to "Abu Hassan" 2
ZÖLLNER, H. "Mitternacht bei Sedan" 1

37

IV. CONCERTOS AND INSTRUMENTAL SOLOS.

BEETHOVEN. Concerto for Violin, in D major, opus 61 (FRANZ

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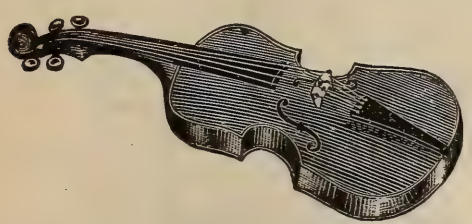
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Brahms. Concerto for Pianoforte, No. 2, in B-flat major, opus 83 (Rafael Joseffy)	1
Bruch. Fantasia for Violin on Scotch Folk-melodies, opus 46 (Timothée Adamowski)	1
Moszkowski. Concerto for Violin, in C major, opus 30 (Emile Sauret)	1
Raff. Concerto for Pianoforte, in C minor, opus 185 (Carl Faelten)	1
Saint-Saëns. Concerto for Pianoforte, No. 2, in G minor, opus 22 (given twice: Martinus Sieveking and Antoinette Szumowska)	2
Schumann. Concerto for Violoncello, in A minor, opus 129 (Leo Schulz)	1
Vieuxtemps. Concerto for Violin, No. 4, in D minor, opus 31 (Marsick)	1
Viotti. Concerto for Violin, No. 22, in A minor (Franz Kneisel)	1
	10

V. Scenas, Arias, Songs, &c.

Bach. Aria, "Mein gläubiges Herze" (Caroline Gardner Clarke)	1
Beethoven. Scena and Aria, "Ah! perfido," opus 65 (Mme. De Vere-Sapio)	1
Delibes. "La Légende de la Fille du Paria," from "Lakmé" (Mme. Melba)	1
Gounod. Aria from "La Reine de Saba" (Caroline Gardner Clarke)	1
Handel. Recitative, "Deeper and deeper still," and Aria, "Waft her, angels," from "Jephtha" (Ben Davies)	1
Henschel. Song with Orchestra, "Spring" (Mrs. Henschel). Ballad with Pianoforte, "Jung Dietrich," opus 45 (Georg Henschel)	2
Lang, M. R. Concert Aria, "Armida," MS., opus 24 (Gertrude Franklin)	1
Liszt. Song with Orchestra, "Kennst du das Land?" (Mrs. Henschel)	1
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MEYERBEER. Arioso, "Ah! mon fils," from "Le Prophète" (ROSA OLITZKA) 1

MOZART. Aria, "Parto, parto," from "La Clemenza di Tito" (ROSA OLITZKA) 1

PARRY, Dr. C. H. "King Saul's Dream" (GEORG HENSCHEL) . . 1

SAINT-SAËNS. Air, "Mon cœur s'ouvre à ta voix," from "Samson et Dalila" (KATE ROLLA) 1

THOMAS, A. Ophélie's Mad-scene, from "Hamlet" (Mme. DE VERE-SAPIO) 1

WAGNER. Elisabeth's Greeting, from "Tannhäuser" (Mme. MELBA) Walther's Preislied, from "Die Meistersinger" (BEN DAVIES) 2

16

VI. MISCELLANEOUS.

BRAHMS. Three Hungarian Dances, Nos. 15, 17, 21 (Scored by DVOŘÁK) 1

DVOŘÁK. Scherzo Capriccioso in D-flat major, opus 66 1

HANDEL. Largo from "Serse" (Arranged by HELLMESBERGER) . . 1

HUMPERDINCK. Dream-Pantomime from "Hänsel und Gretel" . . 1

LISZT. Hungarian Rhapsody No. 2 (Scored by MÜLLER-BERGHAUS) 1

MOZART. Andante and Variations in D minor, from Divertimento No. 3.

Turkish March from Sonata in A major (Scored by HERBECK) 2

SCHUBERT. Fantasia in F minor (Scored by MOTTL).

Trauer-Marsch in E-flat minor (Scored by LISZT) 2

STRAUSS, R. "Till Eulenspiegels lustige Streiche" 1

WAGNER. Huldigungs-Marsch.

Siegfried-Idyll.

"Waldweben," from "Siegfried."

Isoldens Liebestod, from "Tristan und Isolde" 4

WEBER. Invitation à la Valse (Scored by BERLIOZ) 1

15

THE FOLLOWING SOLOISTS HAVE APPEARED THIS SEASON.

Mr. TIMOTHÉE ADAMOWSKI*	*violin.*
Miss CAROLINE GARDNER CLARKE	*soprano.*
Mr. BEN DAVIES	*tenor.*
Mr. CARL FAELTEN	*pianoforte.*
Miss GERTRUDE FRANKLIN	*soprano.*
Mr. GEORG HENSCHEL	*baritone.*
Mrs. GEORG HENSCHEL	*soprano.*
Mr. RAFAEL JOSEFFY	*pianoforte.*
Mr. FRANZ KNEISEL*	*violin.*
Mr. M. MARSICK	*violin.*
Mme. MELBA	*soprano.*
Miss ROSA OLITZKA	*mezzo-soprano.*
Mr. FRANZ ONDŘICEK	*violin.*
Mme. KATE ROLLA	*soprano.*
Mr. EMILE SAURET	*violin.*
Mr. LEO SCHULZ*	*violoncello.*
Mr. MARTINUS SIEVEKING	*pianoforte.*
Miss ANTOINETTE SZUMOWSKA	*pianoforte.*
Mme. DE VERE-SAPIO	*soprano.*

Those marked with an asterisk () are members of the Boston Symphony Orchestra.

List of Soloists who have appeared in the Concerts by the Boston Symphony Orchestra in Boston since its Founding in 1881.

Compiled by F. R. Comee.

The Roman numerals indicate the number of the concert, an omitted number indicating there was no soloist at that concert.
Arabic numerals indicate the number of appearances.

ABBREVIATIONS.

Sop. = soprano. Pft. = pianoforte. Fl. = flute. H. = harp.
Alt. = alto. Vl. = violin. Cl. = clarinet. Ho. = horn.
Ten. = tenor. Vcl. = violoncello. Ob. = oboe. R. = reader.
B. = bass.

1881–82.

Mr. Georg Henschel, *Conductor.*

I. Miss Annie Louise Cary, Alt. 1.
II. Mr. William H. Sherwood, Pft. 1.
III. Mrs. Georg Henschel, Sop. 1.
IV. Mr. Leandro Campanari, Vl. 1.
V. Mr. Theodore J. Toedt, Ten. 1.
VI. Mr. Bernhard Listemann, Vl. 1.
VII. Miss Emily Winant, Alt. 1.
VIII. Mr. Carl Bayrhoffer, Vcl. 1.
IX. Mrs. Georg Henschel, Sop. 2.
Mr. George W. Sumner, Pft. 1.
X. Mr. Georg Henschel, B. 1.
XI. Mr. Louis Maas, Pft. 1.
XII. Mr. Charles R. Adams, Ten. 1.
XIII. Mme. Therese Liebe, Vl. 1.
Mr. Theodore Liebe, Vcl. 1.
Mr. Georg Henschel, Pft. 2.
XIV. Mr. Carl Baermann, Pft. 1.
XV. Miss Fanny Kellogg, Sop. 1.
Mr. John A. Preston, Pft. 1.
XVI. Miss Mary H. How, Alt. 1.
XVII. Miss Mary H. How, Alt. 2.
Mr. Alfred De Sève, Vl. 1.
XVIII. Mme. Madeline Schiller, Pft. 1.
XIX. Miss Mathilde Phillips, Alt. 1.
Miss Marie Heimlicher, Pft. 1.
Mrs. E. Humphrey-Allen, Sop. 1.
XX. Miss Mary H. How, Alt. 3.
Mr. Charles R. Adams, Ten. 2.
Mr. V. Cirillo, B. 1.

1882–83.

Mr. Georg Henschel, *Conductor.*

I. Mr. Carl Baermann, Pft. 2.
II. Mr. Charles R. Adams, Ten. 3.
III. Mr. Louis Schmidt, Jr., Vl. 1.
Mr. Wilhelm Mueller, Vcl. 1.
IV. Miss Henrietta Beebe, Sop. 1.
V. Miss Olga von Radecki, Pft. 1.
VI. Miss Emily Winant, Alt. 2.
VII. Mr. Bernhard Listemann, Vl. 2.
VIII. Mrs. Georg Henschel, Sop. 3.
IX. Mr. Carl Baermann, Pft. 3.
X. Mrs. H. F. Knowles, Sop. 1.
Mr. Otto Bendix, Pft. 1.
XI. Miss Anna Drasdil, Alt. 1.
XII. Mme. Madeline Schiller, Pft. 2.
XIII. Mr. Georg Henschel, B. 3.
XIV. Mr. B. J. Lang, Pft. 1.
XV. Mr. William J. Winch, Ten. 1.
XVI. Miss Katherine Van Arnheim, Sop. 1.
XVII. Mr. Carl Baermann, Pft. 4.
XVIII. Miss Abbie Whinnery, Alt. 1.
XIX. Mr. Hiram G. Tucker, Pft. 1.
XX. Mme. Gabriella Boema, Sop. 1.
Mr. Charles R. Adams, Ten. 4.
Mr. Georg Henschel, B. 4.
XXI. Miss Mary H. How, Alt. 4.
XXII. Miss Adele Margulies, Pft. 1.
XXIII. Mr. Theodore J. Toedt, Ten. 2.
XXIV. Mrs. Georg Henschel, Sop. 4.
XXV. Mr. Carl Baermann, Pft. 5.
XXVI. Miss Katherine Van Arnheim, Sop. 2.
Miss Gertrude Edmands, Alt. 1.
Mr. Jules Jordan, Ten. 1.
Mr. V. Cirillo, B. 2.

1883–84.

Mr. Georg Henschel, *Conductor.*

I. Miss Hope Glenn, Alt. 1.
II. Miss Mary E. Obrion, Pft. 1.
Miss Olga von Radecki, Pft. 2.
III. Mr. Max Heinrich, B. 1.
IV. Mrs. Frederick Allen Gower (Miss Lillian Norton), Sop. 1.
V. Mr. Arthur Foote, Pft. 1.
VI. Miss Hattie Louise Simms, Sop. 1.
Mr. C. M. Loeffler, Vl. 1.
VII. Mme. Madeline Schiller, Pft. 3.
Miss Gertrude Franklin, Sop. 1.
VIII. Mr. Wilhelm Mueller, Vcl. 2.
IX. Mme. Helen Hopekirk, Pft. 1.
X. Miss Marguerite Hall, Sop. 1.
Mr. Alfred De Sève, Vl. 2.
XI. Mr. George Magrath, Pft. 1.
XII. Mrs. Georg Henschel, Sop. 5.

XIII. Mr. Louis Schmidt, Vl. 2.
Mr. E. Strasser, Cl. 1.
XIV. Miss Louise Rollwagen, Alt. 1.
Mr. E. M. Heindl, Fl. 1.
Mr. A Freygang, H. 1.
XV. Miss Emily Winant, Alt. 3.
XVI. Mr. Ernst Perabo, Pft. 1.
XVII. Mr. Fritz Giese, Vcl. 1.
XVIII. Mr. Carl Faelten, Pft. 1.
XIX. Mr. Theodore J. Toedt, Ten. 3.
XX. Mr. Carl Baermann, Pft. 6.
XXI. Mr. Bernhard Listemann, Vl. 3.
Mr. Georg Henschel, B. 5.
XXII. Mrs. E. Humphrey-Allen, Sop. 2.
XXIII. Mr. B. J. Lang, Pft. 2.
XXIV. Mrs. Georg Henschel, Sop. 6.
Miss Louise Rollwagen, Alt. 2.
Mr. Theodore J. Toedt, Ten. 4.
Mr. Max Heinrich, B. 2.
Mr. Eliot Hubbard, B. 1.
Mr. A. F. Harlow, B. 1.
Mr. D. M. Babcock, B. 1.
Mr. Howard M. Ticknor, R. 1.

1884–85.

Mr. Wilhelm Gericke, *Conductor.*

I. Mr. Leopold Lichtenberg, Vl. 1.
II. Miss Ita Welsh, Alt. 1.
III. Mr. W. H. Sherwood, Pft. 2.
IV. Mr. Fritz Giese, Vcl. 2.
V. Miss Emma Juch, Sop. 1.
VII. Miss Mary E. Garlichs, Pft. 1.
VIII. Mr. Bernhard Listemann, Vl. 4.
IX. Miss Mary H. How, Alt. 5.
X. Mr. C. M. Loeffler, Vl. 2.
XI. Miss Louise Rollwagen, Alt. 3.
XII. Mr. Carl Baermann, Pft. 7.
XIII. Mr. William J. Winch, Ten. 2.
XV. Miss Fanny Bloomfield, Pft. 1.
XVI. Miss Gertrude Franklin, Sop. 2.
XVII. Mr. Louis Maas, Pft. 2.
XVIII. Philomela Ladies' Quartette, 1.
Miss Louise Baldwin, 1st Sop. 1.
Miss Clara Hunt, 2d Sop. 1.
Miss Sara Peakes, 1st Alt. 1.
Mrs. Annie Mitchell, 2d Alt. 1.
XIX. Mr. B. J. Lang, Pft. 3.
XX. Miss Agnes Huntington, Alt. 1.
XXI. Mr. T. Adamowski, Vl. 1.
XXII. Mr. Leandro Campanari, Vl. 2.
XXIII. Miss Emma Juch, Sop. 2.
Miss Emily Winant, Alt. 4.
Mr. William J. Winch, Ten. 3.
Mr. Franz Remmertz, B. 1.
Mr. C. M. Loeffler, Vl. 3.
XXIV. Miss Amy Marcy Cheney, Pft. 1.

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1886–87.

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III. Mr. Franz Kneisel, Vl. 3.
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Mr. George J. Parker, Ten. 1.
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Mr. J. A. Libby, B. 1.
VII. Miss Emily Winant, Alt. 5.
Mr. E. M. Heindl, Fl. 2.
Mr. Heinrich Schuecker, H. 1.
IX. Mr. C. M. Loeffler, Vl. 5.
X. Mr. Rafael Joseffy, Pft. 2.
XI. Mme. Fursch-Madi, Sop. 3.
XIII. Mr. Fritz Giese, Vcl. 4.
XIV. Miss Emma Juch, Sop. 4.
XV. Miss Adele Margulies, Pft. 3.
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XX. Miss Fanny Bloomfield, Pft. 2.
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XXII. Mr. Hiram G. Tucker, Pft. 2.
XXIV. Miss Adele Aus der Ohe, Pft. 1.

1887–88.

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IV. Miss Emma Juch, Sop. 5.
V. Mr. C. M. Loeffler, Vl. 6.
VI. Mr. Eliot Hubbard, B. 2.
VII. Mr. Carl Baermann, Pft. 9.
IX. Miss Gertrude Edmands, Alt. 2.
X. Miss Rose Stewart, Sop. 1.
XII. Miss Adele Aus der Ohe, Pft. 2.
XIII. Miss Gertrude Franklin, Sop. 4.
XIV. Mr. Franz Kneisel, Vl. 4.
XV. Mr. Fritz Giese, Vcl. 5.
XVI. Mons. A. Sautet, Ob. 1.
XVII. Miss Mary E. Obrion, Pft. 3.
XVIII. Mme. Camilla Urso, Vl. 1.
XIX. Fr. Lilli Kalisch - Lehmann, Sop. 2.
Mr. Paul Kalisch, Ten. 1.
XXI. Mr. Alfred Hollins, Pft. 1.
XXII. Mr. Emil Fischer, B. 1.
XXIII. Mrs. H. H. A. Beach, Pft. 3.
XXIV. Fr. Lilli Kalisch - Lehmann, Sop. 3.
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Mr. Emil Fischer, B. 2.

1888–89.

Mr. Wilhelm Gericke, *Conductor.*

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III. Mlle. Etelka Utassi, Pft. 1.
IV. Mr. Franz Kneisel, Vl. 5.
V. Mr. Emil Fischer, B. 3.
VI. Mr. Arthur Whiting, Pft. 1.
VII. Mr. C. M. Loeffler, Vl. 7.
IX. Mr. Carl Baermann, Pft. 10.
X. Miss Emma Juch, Sop. 6.
XI. Mr. Fritz Giese, Vcl. 6.
XII. Mr. T. Adamowski, Vl. 4.
XIV. Miss Gertrude Franklin, Sop. 5.
XV. Mr. Emil Mahr, Vl. 1.
XVI. Miss Adele Aus der Ohe, Pft. 3.
XVIII. Mr. Otto Roth, Vl. 1.
XIX. Mrs. E. Humphrey-Allen, Sop. 3.
XX. Mr. B. J. Lang, Pft. 5.
Mr. Franz Kneisel, Vl. 6.
Mr. Fritz Giese, Vcl. 7.
XXI. Mr. Xaver Reiter, Ho. 1.
XXII. Mr. E. A. MacDowell, Pft. 1.
XXIII. Mr. William J. Winch, Ten. 4.

1889–90.

Mr. Arthur Nikisch, *Conductor.*

II. Mr. Anton Hekking, Vcl. 1.
III. Mr. Carl Baermann, Pft. 11.
IV. Mr. Emil Fischer, B. 4.
VI. Mr. Leo Schulz, Vcl. 1.
VII. Miss Gertrude Edmands, Alt. 3.
IX. Mr. Franz Kneisel, Vl. 7.
X. Mrs. Fanny Bloomfield Zeisler, Pft. 3.
XI. Miss Adele Aus der Ohe, Pft. 4.
XII. Mr. T. Adamowski, Vl. 5.
XIII. Mme. Anna Steiniger-Clark, Pft. 2.
XIV. Mr. William J. Winch, Ten. 5.
XVI. Mr. C. M. Loeffler, Vl. 8.
XVII. Mr. Rafael Joseffy, Pft. 3.
XVIII. Miss Gertrude Franklin, Sop. 6.
XIX. Mr. Carl Faelten, Pft. 3.
XX. Mrs. Julie M. Wyman, Alt. 2.
XXI. Mr. Otto Roth, Vl. 2.
XXIII. Mme. Steinbach-Jahns, Sop. 1.

1890–91.

Mr. Arthur Nikisch, *Conductor.*

I. Mr. Franz Kneisel, Vl. 8.
Mr. C. M. Loeffler, Vl. 9.
II. Mr. Theodor Reichmann, B. 1.
IV. Mr. Hiram G. Tucker, Pft. 3.
V. Mrs. Julie M. Wyman, Alt. 3.
VI. Mr. Anton Hekking, Vcl. 2.
VIII. Mr. Franz Kneisel, Vl. 9.
IX. Miss Emma Thursby, Sop. 1.
XI. Mr. Richard Burmeister, Pft. 1.
XII. Mr. T. Adamowski, Vl. 6.
XIII. Mme. Helen Hopekirk, Pft. 2.
XV. Mr. Xaver Scharwenka, Pft. 1.
XVI. Mrs. Arthur Nikisch, Sop. 1.
XVII. Mr. Vladimir De Pachmann, Pft. 1.
XVIII. Mr. Leo Schulz, Vcl. 2.
XIX. Mme. Julia Rivé-King, Pft. 2.
XX. Miss Lena Little, Alt. 1.
Mr. Otto Roth, Vl. 3.
XXI. Mr. Arthur Friedheim, Pft. 1.
XXII. Mme. Antonia Mielke, Sop. 1.
Mr. Andreas Dippel, Ten. 1.
XXIV. Miss Marie Jahn, Sop. 1.

1891–92.

Mr. Arthur Nikisch, *Conductor.*

I. Mme. Lillian Nordica, Sop. 3.
II. Mr. William J. Winch, Ten. 6.
III. Mr. Alwin Schroeder, Vcl. 1.
IV. Mr. Alfred Gruenfeld, Pft. 1.
V. Mr. Ferruccio B Busoni, Pft. 1.
VI. Miss Marguerite Hall, Sop. 1.
Mr. C. M. Loeffler, Vl. 10.
VII. Mr. Adolph Brodsky, Vl. 1.
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IX. Mme. Fursch-Madi, Sop. 5.
XII. Mrs. Arthur Nikisch, Sop. 2.
Mrs. Julie M. Wyman, Alt. 4.
Mr. Wilhelm Heinrich, Ten. 1.
Mr. Heinrich Meyn, B. 1.
Mr. Gardner S. Lamson, B. 1.
Mr. Sullivan A. Sargent, B. 1.
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Mr. George Riddle, R. 2.
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XX. Mme. Amalie Joachim, Alt. 1.
XXI. Mr. Heinrich Meyn, B. 2.
Mr. Charles Molé, Fl. 1.
Mr. Heinrich Schuecker, H. 2.
XXIII. Mrs. Georg Henschel, Sop. 7.
XXIV. Mr. Franz Kneisel, Vl. 10.

1892–93.

Mr. Arthur Nikisch, *Conductor.*

II. Mr. Carl Stasny, Pft. 1.
III. Miss Emma Juch, Sop. 7.
IV. Mr. T. Adamowski, Vl. 8.
V. Mr. E. A. MacDowell, Pft. 3.
VI. Mr. Alwin Schroeder, Vcl. 2.
VIII. Miss Priscilla White, Sop. 1.
Miss Louise Leimer, Alt. 1.
Mr. William J. Winch, Ten. 7.
Mr. Heinrich Meyn, B. 3.
IX. Signorina Eugenia Castellano, Pft. 1.
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XII. Mr. Henri Marteau, Vl. 1.
XIII. Mr. Ignace J. Paderewski, Pft. 2,
XIV. Mrs. Marie Barnard-Smith. Sop. 1.
Miss Lillian Carlsmith, Alt. 1.
Mr. George J. Parker, Ten. 2.
Mr. Clarence E. Hay, B. 3.
XV. Mr. George M. Nowell, Pft. 2.
XVI. Mr. C. M. Loeffler, Vl. 11.
XVIII. Mrs. Fanny Bloomfield-Zeisler, Pft. 4.
XIX. Mr. Otto Roth, Vl. 4.
XX. Mr. Ferruccio B. Busoni, Pft 2.
XXI. Mr. Max Heinrich, B. 3.
XXII. Mr. Franz Kneisel, Vl. 11.
XXIII. Miss Felicia Kaschoska, Sop. 1.
Mrs. Arthur Nikisch, Sop. 3.
Miss Louise Leimer, Alt. 2.
Mr. Heinrich Meyn, B. 4.

1893–94.

Mr. Emil Paur, *Conductor.*

II. Mme. Lillian Nordica, Sop. 4.
IV. Mme. Emma Eames, Sop. 2.
V. Mr. Franz Kneisel, Vl. 12.
Mr. Alwin Schroeder, Vcl. 3.
VI. Mrs. Emil Paur, Pft. 1.
VII. Mr. T. Adamowski, Vl. 9.
IX. Mr. Carl Baermann, Pft. 12.
X. Mr. Franz Kneisel, Vl. 13.
XI. Mme. Amalia Materna, Sop. 1.
XIII. Mr. Ferruccio B. Busoni, Pft. 3.
XIV. Mr. Alwin Schroeder, Vcl. 4.
XV. Mr. C. M. Loeffler, Vl. 12.
XVI. Mr. Max Heinrich, B. 4.
XIX. Mme. Lillian Blauvelt, Sop. 1.
XX. Mr. Leo Schulz, Vcl. 3.
XXI. Mr. Otto Roth, Vl. 5.
XXII. Mrs. Marie Barnard-Smith, Sop. 2.
Miss Harriet S. Whittier, Sop. 1.
Mr. George Riddle, R. 3.
XXIII. Miss Antoinette Trebelli, Sop. 1.

1894–95.

Mr. Emil Paur, *Conductor.*

II. Miss Emma Juch, Sop. 8.
III. Mr. Carl Baerman, Pft. 13.
V. Mr. Charles Molé, Fl. 2.
VI. Mrs. Elene B. Eaton, Sop. 1.
VII. Mr. Eugene Ysaye, Vl. 1.
VIII. Mrs. Ernest Lent, Pft. 1.
IX. Miss Gertrude Franklin, Sop. 7.
X. Mr. Henry Holden Huss, Pft. 2.
XI. Mr. C. M. Loeffler, Vl. 13.
XII. Mr. Anton Schott, Ten. 1.
XIII. Mr. Cesar Thomson, Vl. 1.
XIV. Mme. Melba, Sop. 1.
XV. Mrs. H. H. A. Beach, Pft. 5.
XVII. Mr. Alwin Schroeder, Vcl. 5.
XIX. Mr. Franz Kneisel, Vl. 14.
XX. Mr. Max Heinrich, B. 5.
XXI. Miss Antoinette Szumowska, Pft. 1.
XXII. Mr. I. Schnitzler, Vl. 2.
XXIII. Miss Caroline Gardner Clarke, Sop. 1.

1895–96.

Mr. Emil Paur, *Conductor.*

II. Mme. Clementine De Vere-Sapio, Sop. 1.
IV. Mr. Carl Faelten, Pft. 4.
V. Miss Caroline Gardner Clarke, Sop. 2.
VI. Mr. Franz Kneisel, Vl. 15.
VII. Mr. Martinus Sieveking, Pft. 1.
VIII. Mr. Franz Ondřicek, Vl. 1.
X. Miss Rosa Olitzka, Sop. 1.
XI. Miss Gertrude Franklin, Sop. 8.
Mr. T. Adamowski, Vl.
XII. Mr. Rafael Joseffy, Pft. 4.
XIII. Mme. Melba, Sop. 2.
XIV. Mr. M. Marsick, Vl. 1.
XV. Mme. Kate Rolla, Sop. 1.
Mr. M. Marsick, Vl. 2.
XVI. Mr. Emile Sauret, Vl. 1.
XVII. Mr. Leo Schulz, Vcl. 4.
XVIII. Miss Antoinette Szumowska, Pft. 2.
XX. Mrs. Georg Henschel, Sop. 8.
XXI. Mr. Ben Davies, Ten. 1.
XXII. Mr. Georg Henschel, B. 6.

SUMMARY.

Soprano	79	Oboe	1
Alto	37	Clarinet	1
Tenor	25	Horn	1
Bass	35	Harp	3
Pianoforte	103	Reader	5
Violin	71		
Violoncello	22		387
Flute	4		

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4. ANDANTE from Fantaisie Espagnole Lalo
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PROGRAMME.

1. OUVERTURE. "Zampa" Hérold
 Orchestra.

2. ARIA from "Faust" Gounod
 MR. CARL SOBESKI.

3. FANTAISIE ORIGINALE Demersseman
 For Flute, with Orchestra Accompaniment. (First time.)
 MR. CH. MOLÉ.

4. ARIA from "Hérodiade" Massenet
 PROF. C. DESLOUIS.

5. SCENE PASTORALE Molé
 For Soprano and Flute, with Orchestra Accompaniment. (First time. MS.)
 MRS. J. LOVELL and MR. CH. MOLÉ.

6. { a. ELEGIE / b. SERENADE } Strube
 For Orchestra. (First time. MS.)

7. ALTO SOLO. "Loreley" Liszt.
 MISS A. LUNDE.

8. INTRODUCTION and VARIATIONS (original theme) Schubert
 For Flute and Piano. (First time.)
 MR. CH. MOLÉ and MR. E. PERABO.

9. SOPRANO SOLI. { a. "Rosemonde" / b. "L'Eté" } . . . Chaminade
 MRS. J. LOVELL.

10. DUO CONCERTANT L. Magnier
 For two Flutes, Orchestra Accompaniment.
 MR. CH. MOLÉ and DR. CH. PEABODY.

11. QUARTET from "Rigoletto" Verdi
 MRS. LOVELL, MISS LUNDE, MR. SOBESKI, PROF. DESLOUIS.

12. INTRODUCTION to Act III. "Lohengrin" . . Wagner
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